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cover and frontispiece
by bobri*

the
GUITAR
REVIEW

volume two • issues 7-12 • 1948-1951

introduction by
ANDRES SEGOVIA

introduction by
VLADIMIR BOBRI

foreword by
GREGORY D'ALESSIO

tribute by
MARTHA NELSON

the society of the classic guitar
new york

the
GUITAR
REVIEW
volume two

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*Andrés Segovia (right) and Vladimir Bobri
at the Guitar Review celebration honoring Segovia's 80th birthday, 21 February 1973.*



The idea to gather together, within durable bindings, precious issues of The Guitar Review which are already disappearing under the inexorable dust of time, is as felicitous and praiseworthy as offering shelter to the scattered members of a single family. Nourished through the persistent sacrifices of Bobri and his dedicated collaborators, The Guitar Review is one of the most selfless, artistic, and beautiful creations to appear in the musical firmament. How fortunate for the guitar that it is dedicated to her—a dedication which in no way has limited its flourishing activities—always imaginative, creative and useful. A quick glance at the list of world-renowned personalities who have brought to its pages their vast knowledge and experience will suffice to set into precise perspective the lofty aims of this publication. Carleton Sprague Smith, Carl Sandburg, Leo Schrade, Charles Warren Fox, Camargo Guarnieri, Manuel Ponce, Heitor Villa-Lobos, Marc Pincherle, Salvador Dalí and graphic artists George Giusti, Antonio Petruccelli, Bobri, Gregory d'Alessio and many others, have willingly contributed to The Guitar Review—desiring no more remuneration than to appear in its pages—their opinions, studies, dissertations, original music and drawings, didactic advice, and critical discourses. Cultural institutions like schools, libraries, universities and conservatories, as well as anyone sensitive to art and beauty, will welcome with indubitable pleasure the volumes being offered, these volumes which give permanent life to what might otherwise perish, like fluttering leaves of the moment.

ANDRES SEGOVIA
new york, march 16, 1976

The introduction for the Volume II reprint of The Guitar Review written by Andrés Segovia, which appears above, saved me a great deal of anxiety and effort in attempting to write my own introductory comments, for Segovia expresses briefly, admirably, my very thoughts and sentiments. However, among the Maestro's list of contributors and other personalities who helped to maintain an uncompromising cultural level in our publication, one name was omitted—the most vital, the most important—that of Andrés Segovia himself. Without his inspiration, his guidance, and constant collaboration for many years, The Guitar Review would be very different, if indeed it would have existed at all. We think it especially timely, in an era of deafening electrified monsters, to recall the wise words of the Maestro, written to accompany his portrait, published by the Society of the Classic Guitar in 1937 and painted by this writer. "The Guitar is like an orchestra, distant and mysterious, its sound coming to us as if from a world much smaller and more subtle than ours."

The Guitar Review is part of this smaller and more subtle world!

VLADIMIR BOBRI
new york, april 8, 1976

FOREWORD

THE GUITAR REVIEW

1948-1951

footnotes, addenda, comments, errata, highlights, sidelights, hindights

Gregory d'Alessio

new york, april 1976

As we progressed through the issues of Volume I and Volume II, the list of contributors to our editorial pages grew to become the brilliant galaxy of names mentioned by Andrés Segovia and Vladimir Bobri earlier in these pages. And ever faithful during these adolescent years was our team of artists giving their professional best to maintaining *The Guitar Review* as a thing of beauty: Giusti, Petruccelli, Grisha (Dotzenko), Marantz and Noell (doubling as circulation managers), and Bobri and myself (doubling as editors) . . . and top typographer, the late Franz Hess (1896-1975), SCG charter member, and since GR 3 scrutinizing with his keen eye every line of type.

GR 7 Though falling short by almost a decade of the traditionally "normal" life span of three score and ten, Manuel Ponce, Mexico's great composer, nevertheless left behind at his death in April 1948 a formidable body of music—symphonic, chamber, concert, choral, folk transcriptions, and original music for the guitar. But these "serious" works notwithstanding, only his fragile, haunting song *Estrellita* (Little Star) is known to the world at large . . . the song, mind you, and not its author.

Ponce wrote *Estrellita* in his youth, and if properly copyrighted and protected, it would no doubt have provided royalties for many years of comforts or even luxury to its gentle composer.

GR 8 That cover, that cover—the guitar crucified! Not that in our time we have not seen the gentle guitar violated, raped, assaulted, and with other mayhem committed upon it by ham-handed hacks. But *crucified* . . . and by a sensitive Spanish artist at that, whose national instrument is the guitar! How did such a gruesome subject ever find its way onto a GR cover, anyway?

Eithne Golden, our multi-lingual translator, recalls the story like this: Editor Bobri had seen some ballet sets designed by Salvador Dalí, one of them featuring a c-----d guitar (I cannot bring myself to write out that word again). He suggested to Eithne, who numbered the Catalan painter among her acquaintances, that she request from him a photograph of this macabre *mise en scène* for adaptation as a *Guitar Review* cover. Dalí, delighted, promised one duly and without delay. But Dalí dallied . . . up to the very hour of one of his frequent trips to Spain. Our deadline was closing in, and so did our undaunted Golden girl close in, too; she cornered the decamping Catalan at the airport. Gallantly, he offered to make, from memory, a fountain pen drawing of the set. Everyone, everything, stood by as the great Dalí, his attenuated, antenna-like moustaches quivering, his hand moving swiftly, scratched away at the piece of paper from his notebook. The plane to Spain waited not in vain; in a few minutes, the drawing was finished. His forgetting the photo was a blessing in disguise. Eithne beamed; "Now I have a Dalí original, and not a photo reproduction." And *The Guitar Review* had its cover.

Vicente Espinel—a protean figure indeed, this Spaniard who straddled the 16th and 17th centuries (1551?-1624). A man of parts, eight—count 'em, eight: poet, novelist, musician, soldier, choirmaster, translator, composer—he figures as a figure of the guitar, as having introduced the 5th string to the guitar—or so it is sometimes attributed to him.

Admittedly, the name Vicente Espinel signed to the *Academy* page of GR 8 is pseudo; but his advice, take this writer's advice,

is not. It comes from one who has lived by its basically sound philosophy and pedagogical probity. Who then is this imposter who one day, at our command, sat down to write out for GR those answers to questions most on the minds of guitar students . . . who but a no less protean figure in his own time: Andrés Segovia! Why the pseudonym? Why not? In addition to typifying the Maestro's whimsicality, his choice of nom de plume also reveals his good taste. As would any proud fellow countryman, Segovia naturally fell under the spell of the great Espinel.

N.B.: When stressing the importance of daily scale practice, "Espinel" unhesitatingly recommends the best: ". . . those fingered by Segovia. . ." The man certainly knew his guitar.

Since the inception of *The Guitar Review*, *The Chronicle*—a gathering of news, then writing it—had been in my charge. At GR 8, 1949, it was dropped, making available precious space for material of lasting, all-time value. However, the gap was filled a few years later, providentially, by Wilfrid Appleby's excellent *Guitar News* emanating from Britain and doing a thorough job of documenting the doings of the burgeoning guitar communities the world over. With the end of the *Chronicle* my duties as a newsman did not cease; they simply took another direction, that of writing and editing *The SCG Bulletin*, and later *SCG News*, newsletters covering the New York guitar scene.

The New York guitar scene! What changes have been wrought within it over the last 30 years! Where once one knew, almost to a man or woman, everyone assembled in the Town Hall lobby at intermission time of a Segovia concert, today, the old-timers at huge Avery Fisher Hall at Lincoln Center where Segovia appears now, can only nod at other old-timers. The total number of New York guitar concerts listed in the *Chronicles* for the 1948-1949 season—including even a few of doubtful professional calibre—was a whopping 15; and guitar-starved as we were in those days, we were grateful for each one. Now, at the close of the 1975-1976 season, we have stopped counting at 51 . . . but only marking time, for even during the summer doldrums we'll probably open up the pages of the *New York Times* and see announced yet another recital by some young aspiring guitarist. What a dramatic example of the phenomenal rise of the classic guitar!

Beginning with GR 8, the staff was enhanced by the addition of our two British cousins, John W. Duarte and Terry Usher, making their first contributions to our music pages with twin epigraphs for the late departed Manuel Ponce, himself a posthumous contributor to the section. In that same issue, Usher's sagacious essay on the guitar and good taste was the first of his many articles for us.

Notwithstanding the 3000 miles of Atlantic Ocean separating us, Duarte and Usher performed diligently and conscientiously as *Academy* editors of *Guitar Review* for some years, until the death of Usher in 1962. Their essays add up to a valuable body of pedagogical pieces. Today, at the age of 56, Duarte (b. 1919) is known internationally for his classic guitar compositions, which, with increasing frequency, are listed on the programs of major guitarists, including Segovia himself.

To close these comments on GR 8 I will add a word or two to co-Editor Paul Carlton's already very informative and amusing text to the pictorial matter furnished us by Monsieur André

Verdier, doyen of the French guitar, almost, it seems, since the times of those mad, mad lithographs. Certainly this set of lithographs was one of the most unique, bizarre, as well as historical (hysterical?) contributions to *The Guitar Review*. But it was as a teacher that Verdier's most valuable contribution to the guitar world itself was made: it was he who nourished and encouraged one of the world's greatest guitarists, the young, beautiful, enchanting, star-touched . . . star-crossed Ida Presti, b. 1924–d. 1967.

With the closing of the forms of GR 8, closed, too, the book of Editor Paul Carlton. His writings in GR 8 were, for us, his swan song. A guitar-wise man, he had served GR well, for writing was his profession. Late in 1949, he suddenly pulled up stakes and disappeared from the New York scene—and to all intents and purposes, as concerning any news of his guitar involvements elsewhere, from the face of the earth.

GR 9 In settling upon the lute as the theme for GR 9, we needed look no further than in our own ranks for leadership in the persons of Carleton Sprague Smith, SCG Fellow, and Suzanne Bloch, Honorary Member of SCG; and soon after, the who's who of the lute world were joined in the ambitious project. When the issue appeared in 1949, it immediately disappeared—no, not merely disappeared—but virtually evaporated. Lucky are we that we hung on to a few copies for our archives. Now included in this volume, GR 9 is not prosaically reprinted, but like a masterpiece painting, restored.

Erratum: Most any lute enthusiast today, examining page 70, will quickly note that the tablature by Silvius Leopold Weiss marked *Entrée* and a guitar transcription supposedly of that same piece, are totally different works, one having nothing to do with the other!

GR 10 When a specific theme is to be the subject of an issue of *The Guitar Review*, the time between conception and actual fruition varies. We cannot—we dare not—lay down even tentative deadlines; we throw out our lines and wait, and the catch accumulates either rapidly or sluggishly.

Slow in coming was the material for GR 10, the Argentine number, but when finally garnered, it was found to be overgenerous with both articles and music. What to leave out? What to include? At all events, GR 10 was a success and headed for certain collector's item status. But here it is again, just like the day it was born.

Another issue of GR slow in building up to a well-rounded, comprehensive treatment featured the function of the guitar as an instrument of accompaniment to song—playing no less a role in the combination than a piano with a singer of lieder and other art songs of musicianly quality and craftsmanship. In her *Editor's Corner* on page 102, Eithne Golden announced this song and guitar issue as the next—GR 11. But it would have to wait: some of our correspondents were late with their copy. Meanwhile, our editorial coffers were bulging with more than enough material for a portrait issue; and we put song and guitar aside for the nonce, and applied ourselves to what was at hand.

GR 11 In the eager perusal, page after page, of GR Volume I through Number 10 of Volume II, the reader will have encountered scores of names—prominent and near-prominent; great and near-great; and many unsung somebodies—each one a part of the romance of the guitar and caught up in its thrall. You learned who they were, what they did, whence they hailed, when they lived . . . and now, in this Portrait Issue, what they looked like.

Our album is a book you *can* judge by its cover, for the picture parade begins with the cover itself; and anyone even remotely familiar with the guitar will know what to expect in the inside pages of a book which begins with a picture of Fernando Sor (1778–1839) on its cover. Fabulous Fernando Sor, soaring above the entire landscape of the guitar world for almost two centuries; and with the passage of time, his picture virtually becoming an icon of worship to the faithful. As he plays his guitar—probably a Lacote of Paris, or a Panormo of London—no sheet music before him in the picture, Sor, like his look-alike contemporary, poet Robert Burns, gazing dreamily skyward, is clearly finding his inspiration in the stars.

From the cover and on to pages 171 and 174, more landmark figures to be encountered on the road to the modern guitar—from Sor and his slender-bodied instrument, to Tárrega with the full-bodied, more robust-toned guitar of the Torres model, if not a Torres itself . . . thence on to Llobet, Segovia . . . and the youngest, the then 8-year-old María Livia São Marcos, who would make her New York debut in the winter of 1975.

On page 136 the reader will see graphic proof, at last, of our frequently vaunted Graphics Art Award of Excellence, won by *The Guitar Review* in 1950 . . . calling to mind an interesting sidelight to the event: surrounding the GR display in the exhibition hall hovered the showcases of the colossi of the American magazine world of the time, proclaiming their circulation figures—*The Saturday Evening Post*: 2,000,000; *Colliers*: 1,500,000; *Life*: 3,000,000 . . . and *The Guitar Review*, a David among the Philistines, 650—figures, fortunately, that did not figure in the deliberations of the judges. Ironical note: *Where are those pros of yesteryear?* They are gone with the winds of change; their suns, with nothing left to rise for, have finally set.

The opening page of GR 11 shows a rather well known figure—or shape, shall we say: the world we live in, the guitar world, that is. But it would be more correct to say *lived* in, for the face of the guitar world over the past 25 years has so changed that the map, in the size shown, could never accommodate the locations of guitar centers now dotting it. Turn your attention, reader, to the vast, barren area at the top right of the map. In 1950, would it not have been far fetched to say that only a decade or so later the Far East would be sprinkled over, as if with confetti, not only with guitar centers, but with activity in every aspect of guitar commerce? Of course I speak of Japan. Late starters, the Japanese are now firmly established among the leading powers in the guitar world. Their concert artists, luthiers, publishers, merchandisers are no longer the proverbial followers, but originators of ingenuity and skill.

Segovia has always been caricaturists' bait; and of all representations of the Maestro in that idiom, I have seen none that surpass in hilarity and sheer madness those dashed off by his own son, Andrés Segovia, Jr.—one of which the reader cannot miss in GR 11.

Young Segovia (*young*—he must be about 50 now, or even older) makes his home in Paris. His flights into caricature—of his father, at least—have only been sporadic; he has always been a serious painter, and is well known on the continent. Mention the name *Segovia* in the City of Light—meaning Segovia, the guitarist—and many Parisians are in the dark. “Ah!” they exclaim. “Oui, oui—Segoviá, le peintre!”

On page 153 there's the Old Troubadour, Carl Sandburg (1878–), doing what he always did at least once a day, putting a song into the air, no matter where he found himself. It was like a prayer, an affirmation of faith. As for the chord under way in the song, I have tried it as fingered in the photo, and it does not play for me. But it did for him. It was an all-purpose chord, always in harmony somehow, no matter at what part of the song. In 1950, the demise date of the poet was still a blank within the parentheses; in 1967, seventeen years later, it was entered, and thus the arcs were filled, as was his long and rich life.

Of the photograph on page 154, of Sophocles Papas, Dean of American guitar teachers, doyen of the Washington, D.C. guitar scene, first to introduce the Segovia method in our country—we're glad to say that Papa Papas, having scaled, a few years back, the heady heights of Octogenaria, is still very much in the picture, still looking very much as he does in this picture.

In that rare photo of a young Gabriele d'Annunzio, “*guitarista fallado*,” as he calls himself, might not have been so “*fallado*” had he learned better form in holding the guitar. In keeping with the flamboyance of the photograph, it perhaps occurred to the young amateur guitarist to inscribe his message to Segovia in like form; like imitating the style of 16th century Spanish poet, dramatist Luís de Góngora, whose florid use of figures of speech and exaggerated elegance became known as “Góngorisms.” Thus, the “Góngoristic” homage to Segovia reads: Segovia: he who plays not the well-tempered guitar, but assuredly the highest star in the unknown sky. February 5, 1932.”

A hazy photo of the SCG Guitar Ensemble is barely visible on page 148. Hazy, too, is the word for the musical output of the 11-person group, despite the valiant efforts of conductor Alexan-

der Bellow (d. March 1976), and on one occasion, of guest conductor Vicente Gómez (in the *Farruca* from Falla's *Three Cornered Hat*). "Two guitars are better than one"—so says Frédéric Chopin, John W. Duarte and Terry Usher on the last page of GR 11 . . . and even one or two more guitars, as Segovia himself once ventured to allow. "Ensemble playing," he said—and here I do not quote the Maestro verbatim, but attempt to paraphrase a metaphor he once offered—"is like placing one transparency over another: too many, and opacity will inevitably result."

On today's concert stage one need look no further than the superb Zárate Quartet, exemplar par excellence of the guitar ensemble as an effective form of musical expression: four transparencies superimposed, and nopacity anywhere.

The legendary Vicente Gómez (pages 150 and 151) is truly the pioneer of the guitar, classical and flamenco, in the United States. Directly after World War II, it was the name Gómez that lit up the marquee of the mind when the word *guitar* was mentioned. If Segovia hypnotized the U.S. public unaware of the guitar and its beguiling effect on the sense, then it was Vicente Gómez who prepared the subjects. In his nightly appearances at New York's *La Zambra*, his own café established a few years before, no performance was complete without a sort of "lecture" on the classic guitar, its history, versatility of technique, polyphony. Somewhere along in a performance of a classical piece, he would stop, hold up his right hand, and in his soft Castilian-American accent explain: "Pleece o'sairve that I do not use a peek."

In 1953 Vicente Gómez pulled up roots in New York and settled in southern California for reasons of health, and although he is still fairly active out there on the coast, we are always relieved when his annual Christmas card arrives, for he is getting on in years.

Next door to *La Zambra* on West 52nd Street, one eagerly climbed a steep and narrow flight of rickety steps and stepped into the world of flamenco: a plain room of negligible "decor," but with a stunning array of wall-to-wall photos of dancers—male and female—arch-backed, haughty, spit-curved, earthy; and singers with their guitarists, many of them legends even in their own times; and bullfighters, some contemporary, most of them having faced their last moments of truth . . . all of these bound up in the mystique of flamenco. The air, tantalizingly redolent of garlic kernels sizzling in olive oil and ringing with the exciting sound of the guitar in the throes of a rousing *rasgueado*. This was the restaurant *El Flamenco*; and that's *el patrón*, Juan Martínez, on page 155, Don Juan of the flamenco guitar and dance, posed with two beloveds—his guitar, and, behind him, his stock of choice imported manzanilla wines, many gallons of which this writer quaffed over the years, watching, listening, learning as the diminutive Juan, in his private booth, played the *solea*, *siguiriyas*, *sevillanas*, *granadinas*, *farruca*—and other flamenconcoctions that came to mind. Martínez has been gone these many years; so has the building which housed *El Flamenco*. The huge Americana Hotel stands in its place, and it is said that occupants of the rooms in that part of the hotel where once the restaurant was located wake up in the night with the aroma of *paella* in the air, mingled with the sound of the flamenco guitar.

On page 163, two of the most famous flamenco guitarists of all time, relatively speaking, are relatives: Ramón Montoya was uncle to Carlos Montoya. The elder—*el tío*—in his palmy days reigned in Spain as a national treasure no less precious than a painting in the Prado by Velazquez, or the memory of the great *torero* Manolete. Precious, too, would be a mint recording of Ramón Montoya's flamenco guitar, made many, many years ago. Do you have one?

Tío Ramón may be called—and rightly so—the flamenco guitarist of Spain. But it is *sobrinio* Carlos who became flamenco guitarist to the world, which for the past 30 years or more he has crossed and re-crossed countless times, bringing the strange, exotic sound of the flamenco guitar to stranger, more exotic lands.

Now enthusiastically embraced by critic and public alike, flamenco became more and more the idiom chosen by young guitarists—some excellent, some so-so, some, alas, flashy, flim-flam flamenco fops; and they travel the concert paths opened up years ago by the pioneering Montoya. But despite what appears to be a plethora of flamenco players roaming the earth, it is still the

feisty man of flamenco, Carlos Montoya, who commands universal acceptance and holds on with ease to his reputation as the world's best known flamenco guitarist.

Diagonally across from each other on facing pages 156 and 157, from top corner left to bottom corner right, are pupil and teacher; the boy embracing his guitar, inseparable from it; and with the passing years, growing more and more into it, fusing with it, becoming one with it. Today, no guitar is required in his picture; we have only to see his face, the face of this boy grown older, to know that it is Julian Bream.

Julian Bream's first teacher was Dr. Boris Perott (1882–1958), whose picture is on the facing page. A British citizen, born in Russia, Dr. Perott kept in close contact with the Society of the Classic Guitar in New York and *The Guitar Review* via his fellow Russian Vladimir Bobri, then and now SCG president and GR chief. It was through the efforts of Dr. Perott that the fascinating manuscript of the memoirs of the romantic guitar figure of the 19th century, Nicolai Petrovich Makaroff, came our way. (See *The Guitar Review*, Volume I.)

On page 170 we see a small photo of yet another teacher whose pupil would in later years become an internationally acclaimed artist. The teacher, Len Williams; his pupil and son, John Christopher Williams, whom Segovia dubbed "The Prince of the Guitar."

For an issue devoted almost entirely to pictures, GR 11 has paradoxically needed plenty of supplementary words ". . . an elucidation here—a comment there. . ." How they have added up! And as I gaze deeply into pictures uncommented upon, more and more words cue up at my typewriter wicket for attention. I see now that a picture—as it affects my sensibilities, at least—not only does not replace the proverbial 1000 words, but *requires* them. So, enough, enough! And on to the last lap of this journey through Volume II of *The Guitar Review*.

GR 12 Taste of the lovely art songs in GR 12. Sing them—play them. See how songs of that genre can fill secret corners of the soul which the trite, fly-by-night, phony folk songs miss by a commercial mile.

Concerning the contributors of the songs appearing in this last issue of GR Volume II, preparatory to writing these notes, I set into motion a number of inquiries. Twenty-five years later, where are they, how are they, what are they—those, of course, not yet belonging to the ages? By mail, by personal contact, through hearsay, or drawn from my own memory and observation, came the following items of information.

By now, even the most casual reader must have wondered why, upon reaching page 145 in GR 11, this writer did not come to a screeching halt and feverishly dash off a few thousand words about the dark, mantilla-ed beauty commanding the page. Could the writer have failed to notice the portrait at all? Can one fail to notice the Amazon River . . . or ignore blindly that other national glory of Brazil, soprano-guitarist Olga Coelho?

Knowing that I could appropriately focus on Senhora Coelho in more than a perfunctory fashion in my comments on GR 12—to which she contributed both an article and music—I hoarded the space allotted for my GR 11 comments, to be used more profitably here. But even if unlimited space were available for both the Amazon and Lady of the Amazon, it would all go to the latter, for it is the Lady I have known closely, admired faithfully, and written about profusely since 1946 . . . and not the river.

In her article, *The "Why" of It*, the "why" of her amazing virtuosity is found in the very first paragraph: the intensive study and application necessary to bring into legitimate musical acceptance the art of voice and guitar, each component well crafted, complete; neither subservient to the other; and together, a felicitous melding of color, counterpoint, harmony, and other musical ingredients into a creative entity of technical perfection, impeccable taste, artistic integrity, and incredible beauty.

Confident of intelligent musical treatment, dynamic interpretation, and professional performance at the hands of the all-gifted Olga, eminent contemporary composers—Villa-Lobos, Ponce, Segovia, Castelnuovo-Tedesco, Ginastera—lined up, as it

were, at the stage door, song sheets in hand, eager to hear them sung by her. And on the same line, so too could be seen, clutching nervously their art song manuscripts, the ghostly outlines of Scarlatti, Schubert, Dowland, Bach, Milán, Pergolesi . . . and even the American Stephen Foster.

In recent memory—if ever at all—there has been no one of the likes of Olga Coelho. Glamorous, magnetic, unchallenged, she has occupied the throne as Queen of Song and Guitar since the mid 1930s. And it could well be that she will go down in annals of music as the first of her kind . . . and alas, the last of her kind; for the folk-ballad singer-cum-guitar of today settles for mediocrity, relegating the guitar to the role of uncreative, simplistic accompaniment—to songs of like character, we're bound to say, and sung with an equally undistinguished voice. The decision of Olga Coelho to choose the guitar as her accompanying instrument was of course influenced by the quality of her voice, which has always been of singular beauty, dramatic, full-throated, cultured and trained as any opera singer's. For such a voice to be coupled with anything less than guitar arrangements and technique of like endowments was not in the lexicon of Coelho's musical discipline and toleration.

New York City was Olga Coelho's home and embarkation point to her world tours for thirty years or more, beginning in 1943. During those three decades, between tours, she gave generously of her glorious art at SCG concerts and at frequent informal get-togethers. In the summer of 1975, she departed for her native South America. The stormy, fascinating presence of Olga Coelho is greatly missed here, and only her all too few recordings console us for this great loss.

M & M . . . having multiple meanings: merry minstrels, most memorable, Mr. and Mrs.—Marais and M-m-miranda (she's the pretty one of the duo): in the 1940s through the '60s, roaming the globe with their delightful ballads. Where are they now? "We are well and happy, alive and singing," wrote Miranda just recently from southern California. "Yes, 'Alive and Singing' is our slogan for 1976. Our new cassettes and tapes are launched and doing nicely . . . 105 songs recorded so far, and we're at it daily, recording more. . ."

Suzanne Bloch . . . still our own First Lady of the Lute, President of the American Lute Society; still concertizing, still inspiring a

younger generation of ever-increasing lute enthusiasts with her creative approach to teaching, and, since the death in 1967 at 84 of her father, composer Ernest Bloch, at work on his biography. But still never too busy to consult with old friends at *The Guitar Review*.

A wandering troubadour in his youth, Carl Sandburg searched high and low for a collection of authentic American folk songs bound between hard covers, but none was to be found. Thus, he set about the onerous task himself; and after several years—in 1926—came the *American Songbag*, seminal source of American folk song books to follow, Bible of folk singers everywhere.

He had yet another wish; in 1951 Sandburg, in his *Confession* (GR 12, page 194), expressed a yearning that the time might come when an anthology of the guitar in literature would be available. Here was a wish, however, that must be kept waiting for fulfillment—at least at the hands of Carl Sandburg. His wish is still in the air, touching distant shores, seeking a first taker. And what better opening for such an anthology than Sandburg's own poem, gateway to GR 12? In one visual stroke, the soul of the guitar is evoked by the Old Troubadour, within the shape of the guitar as designed and calligraphed by artist George Giusti.

Wilfrid M. Appleby has rendered faithful service to the classic guitar through his production of the magazine *Guitar News*, which first appeared in 1952. Written and edited by Appleby and his wife Kay, the little organ kept the community of guitarists the world over well informed, with news of the guitar in all its sundry aspects. The final issue of *Guitar News* was No. 119, Jan./Mar. 1973.

These days Mr. Appleby continues his service to the guitar by delivering lectures to guitar groups in Gloucester and other cities not too far from his home base in Cheltenham. Answering our inquiry as to the whereabouts and activities of Victoria Kingsley, fellow Briton who shares some of the space in GR 12, Appleby wrote us recently: "I have lost touch with Victoria . . . and should be surprised if she is still living. . ."

At 84 Wilfrid Appleby is certainly still among the living; and speaking of another Victoria—the Queen, that is—he actually saw her. And if the good Queen laid eyes on the lad and knew who he was, or would be, she might well have boasted that she saw him.

THE ARTISTS AND THE GUITAR REVIEW

a tribute by Martha Nelson

From its very inception *The Guitar Review* has owed its success to a group of graphic artists united by a common love of the guitar, a love manifested by a desire to produce an informative publication of their own and by willingness to donate all the time necessary as editors, writers, proof-readers, administrators, advertising managers, mail clerks, treasurers . . . and of course their precious skills and talent, as artists.

With no swerving from a rigid policy of artistic integrity, a quality has been established—a "look" as it were—pleasing to all, especially to the keen eye of the professional artist groups, whence came awards and recognition.

The artists are eight, a magical figure echoing the wondrous shape of the guitar. Along the years their imagination and taste have worked magic for *The Guitar Review*.

Gregory d'Alessio

Associate Editor of *The Guitar Review*; Vice President of the Society of the Classic Guitar; Editor of SCG News.

An outstanding syndicated cartoonist eyeing the social scene for over thirty years, he has delighted an audience of millions with his sparkling humor and vigorous draftsmanship. His alma

mater, the Art Students League of New York, has been his employer since 1961; he teaches drawing and anatomy. An inventive painter with a predilection for finely executed details and carefully worked surfaces, his whimsical works are eagerly sought. He is well represented in the Museum of Syracuse University and in many private collections. He is a witty writer and historian of the SCG. Concerning his virtuosity as a guitarist, it can be stated that he doesn't have to be urged to play, but merely allowed. He does better, however, as accompanist than as soloist, and improvises easily. Some years ago he accompanied Carl Sandburg in a historical coast-to-coast broadcast.

Grisha Dotzenko

Born in the Ukraine, Grisha Dotzenko came to us in 1948 and became for several years an assistant in V. Bobri's studio. His inherent talent enabled him to develop quickly his own style in drawing and painting. During the Korean War he served with the U.S. Army in Korea, where he was attracted to the Oriental arts, and upon his return to the U.S.A. he produced a series of powerful woodcut engravings combining the best of the traditional art of the East with Western contemporary art.

He turned out excellent work for *The Guitar Review*: illustrations, portraits, covers, besides layouts and lettering. His experimentations and explorations in various media brought him to the attention of George Giusti, who recommended him as a teacher in the Famous Artists School in Connecticut. For the past several years he has been art director and instruction manager in its Japanese branch, Kodansha Famous Schools, and lives in Tokyo.

George Giusti

Internationally recognized graphic artist, illustrator, architect, and sculptor, and former director of the Famous Artists School in Connecticut. His book jackets, illustrations, and drawings and covers have graced the pages of the most selective and discriminating publications. A man of spartan elegance and perceptive eye, he captures essence itself, revealing it with an utmost economy of line and color. His contributions to *The Guitar Review* have been extensive and constant: the light-hearted and elegant illustrations for Segovia's *The Guitar and Myself*, the beautiful cover of the Lute Number, the fine line drawings of composers and players, spontaneous lettering for music pages, vignettes, decorations. The illustration for Gaspar Sanz's music in GR 40 is a fine example of his latest manner, the undulating lines gently streaming across the page so expressive you almost can hear the strings of the guitar vibrating.

A Swiss-Italian, Giusti happily combines daring impulsiveness with a shrewd analytical approach to art worthy of a Klee. His house in Connecticut is of ultra-modern design, built according to his own plans and specifications and under his supervision. Yes, he plays the guitar and owns magnificent lutes and guitars of the baroque and renaissance periods.

Franz Hess (1896-1975)

Designer and typographer par excellence. Co-founder of the famous Huxley House, of New York, which became widely known as a quality typography shop.

A man of wide culture, a linguist, connoisseur of medieval and baroque art and music, extremely well read, a collector of rare books and first editions, a harpsichord buff, and above all a superb designer. For many years he was consultant to the Metropolitan Museum of Art, designing a series of its books, catalogs and announcements.

Hess, like Bobri a charter member of SCG, was a staunch supporter of *The Guitar Review* almost from the very beginning, making an invaluable contribution as typographer and designer. Later, because of his numerous interests and ideas, the scope of his activities was broadened and since the early 1950s he also served as an associate editor. A man of boundless generosity, he was perennially helping apprentice typographers, young artists and craftsmen with advice, money, summer vacations, and his contagious good will and optimism.

Franz Hess did not play the guitar; but he was always surrounded by young luthiers, concert artists, and composers, who were among his protégés. He himself played the clavichord, on which he achieved a modest but self-satisfying skill.

Saul Marantz

A graphic artist whose good knowledge of typography and innate sense of proportion of the printed page have enabled him to make a unique contribution to many visual aspects of *The Guitar Review*: hand lettering, layout, type specifications, mechanicals. An excellent photographer, he has covered many activities of the SCG besides participating with honors in national and international photographic shows where he displayed works of keen observation, inventiveness, and striking composition. The guitar aficionado will ever be indebted to him for the revealing series of photographic studies of Segovia's hands illustrating V. Bobri's book *The Segovia Technique* (Macmillan 1972).

His hobby (electronics) mushroomed—almost while he was not looking—into a giant industry. In fact the name Marantz has become synonymous with the finest in hi-fi equipment.

Saul Marantz can navigate a boat, and between charting and

steering his course, will delight you with his sensitive rendition of Luis Milán. Yes! He plays it, and rather well!

Karl Noell (1900-1957)

A greatly gifted artist endowed with boundless intellectual curiosity and a passionate love of music, literature, and the humanities. Throughout his long association with *The Guitar Review* he gave selflessly of both time and talent, and also achieved remarkable results in that somewhat prosaic but vital job of circulation manager.

Yes! He played the guitar! Any visit to the midtown Manhattan art studio shared by Karl Noell and Saul Marantz would very likely turn into a guitar party, for their studio guitar was a temptation to themselves and to their visitors.

Antonio Petruccelli

Maps! Animated maps! Ethnographical, geological, celestial maps . . . incredibly skillful painting encompassing the universe and descending from nebulae of stars and planets to abysmal trenches of the Atlantic, displaying exotic birds, flowers and fish, prehistoric monsters, people of many nations. Who has not seen and marveled at his masterful renderings in the pages of *Fortune*, *Life*, *Holiday*, and a host of other publications. He can draw anything, paint anything. He possesses many other skills: he is a letterer, a layout man, designer of postage stamps and commemorative medals, a meticulous restorer of art. Through the years, his illustrations and covers, his work on layouts and advertising pages, his lettering and skillful restorations of musical manuscripts have made an invaluable contribution to *The Guitar Review*. Many original pages of this Volume have been expertly retouched by Tony. There's always a guitar handy at his drawing board for use during long waits for paint to dry.

Vladimir Bobri

To Vladimir Bobri, more than to any other single individual, *The Guitar Review* owes its character, its personality, its appearance, the nature of its editorial contents, and its very existence. Although the Tributes here presented focus on the artistic talents of the various men, it would be a grave omission not to point out that Bobri is the center around which it all revolves, for it is not only his great and abundant talent as an artist that is felt in the magazine but also his presence as a guiding force attracting others to participate and inspiring each one to give of his best and to work together in the harmonious unity required for a venture which holds no financial rewards for any.

Upon his arrival in the U.S.A. in 1921, he quickly established himself in New York as an artist prominent particularly in graphics. His sound academic training and his love for contemporary art coupled with technical skill in different media enabled him to tackle successfully such diverse commissions as murals, stage designs, fabric and wallpaper designs, book illustrations, children's books, cook books, advertising graphics, as well as illustrations and covers for *Vogue*, *Harper's Bazaar*, *New Yorker* and numerous other magazines. His innovative approach to design and technique won him awards for work in many different fields. He is by nature a scholar, but not the "ivory tower" kind; his scholarship results always in a surprising and inventive creation in an unexpected medium.

The guitar has been his hobby and his pleasure for many years. It has gradually led him into the study of other musical subjects. He is a composer and arranger with many published works for guitar. For years he participated in SCG recitals as a soloist, in various combinations of duos, trios, etc.; he has collected instruments, he has sought out the guitar in art and literature. On January 10, 1973, in recognition of his unique contribution to the understanding and appreciation of the classic guitar, he was awarded Spain's Cruz de Isabel la Católica.

Martha Nelson, Associate Editor of *The Guitar Review* and Music Director of the SCG, is a graduate of the New York School of Interior Design, where she teaches color theory and harmony.

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review



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All manuscripts, music or drawings submitted will be given careful consideration but lack of space prohibits us from printing more than a portion of the material sent us. Any unused items will be returned upon request.

the editor's Corner

When the events of today form the history of tomorrow, men will marvel at a little fragment in time when destiny brought together so many fortuitous factors for the ennoblement of the guitar: the creative artisan searching to improve the instrument itself, the gifted composer creating new vehicles for it, the brilliant magazine broadcasting its message and the incomparable inspiration of its "prophet"—Segovia, knitting all together into one wondrous entity. This elusive instant has already passed, for one in the group has ended his mission. Deep is our sorrow and painful our loss. Our great friend and unstinting collaborator, Manuel M. Ponce, has departed, leaving an irreplaceable gap in our midst.

Before Ponce (as also Villa-Lobos, Castelnuovo-Tedesco and Torroba) every composer for the guitar had been a guitarist. (Naturally, we exclude here the vihuelists.) All the more must we wonder at the magnitude of Ponce's accomplishment. We are indebted to Sor for a multitude of exquisite gems and to Tárrega for revolutionizing the technique of guitar playing. Yet we owe such a great debt to Ponce for his serious compositions so tremendously important for the guitar, that it is truthful to say there are none who exceed him in the quality of his contribution.

The famous critic, Virgil Thompson (himself an amateur guitarist) writes of the *Concierto del Sur* by Ponce, that it "was a delight. Written in the Andalusian manner, it is rich in expressive variety and musical interest. The orchestral accompaniment, moreover, amplifies the already large range of guitar timbres in the most becoming way imaginable. Here was no overpowering dynamic effect, but a galaxy of wind-instrument and string colorations that made one wonder why the guitar has not more often been used in ensemble works of some length. . . . Mr. Ponce's concerto had breadth without the loss of any of the guitar's characteristic intensity of expression. His *Concierto del Sur* is a . . . unique contribution to repertory."

Thus, while the world thinks of him as Mexico's most famous composer, to us he appears rather in the grander role of one of the greatest composers of all time for the guitar. It was obviously our duty to tell this great story to the world and to tell also of his kindness, his gentleness and his thoughtfulness, which, though proverbial, did not prevent him from battling fiercely for a point of principle, letting his arrows hit those who outraged it. To accomplish this we asked the help of those who knew him best. The response was overwhelming. The names of the contributors to this issue constitute a veritable "Who's Who" in music. More than any other single factor does this give us a glimpse into the true stature of the man whom each called "friend."

Let us hasten, therefore, to turn the pages, and as we read, our sadness will surely be tempered, for we must rejoice that Manuel M. Ponce has won true immortality. He will live for us through his precious legacy, which is of such intrinsic nobility, that it will serve as an inspiration for all time.

ROSE AUGUSTINE

Manuel M Ponce

Sketches from Heart and Memory

By ANDRES SEGOVIA

Translated by Olga Coelho and Eithne Golden

Manuel M. Ponce was granted by the resplendent skies of Mexico an enviable gift for music, by its soil a filial love for the songs and other traditional forms of its native art, by those who dwell upon it, his fellow countrymen, grief first, partial recognition of his merits later, and unanimous veneration at the end of his life.

At the age of eighteen he went to Germany, where, under the severe and watchful eyes of Krause, he learned the piano and something better, the discipline and excellence of craftsmanship which he would apply to his work throughout his life, as a student, teacher and composer. From Germany he went to Italy. Guided with singular affection by Enrico Bossi, he finished his studies in composition, and in the warmth of that marvelous Mediterranean country, mother and teacher of so many eminent artists, his creative fantasy opened like a pomegranate in an uninterrupted flow.

It is impossible to speak of the musical talents of Ponce without mentioning also his vast culture and his well-assimilated erudition, without recalling his generous qualities as a teacher, without referring to his ability as a writer. Above all, it is not possible to speak of Manuel Ponce without remembering, with deep sentiment and respect, the rectitude of his character, the smiling saintliness of his soul, the exemplary spirituality of his life, and, in his last years, the endless patience with which he endured the martyrdom of his painful illness. The last time I took leave of him, his abundant white hair already seemed to be a halo of unearthly luminosity.

Apart from the mastery of technique inherent in so honest and studious a weaver in sound as Ponce, his works reveal plenitude of spirit—sails swelling in the wind—a feeling of leisure—awaiting quietly the finding of a happy theme to be intertwined and woven without any haste to conclude and deliver the composition—and as a consequence, absence of material preoccupations. Whoever has known the Franciscan life of Ponce will feel surprise on reading this last statement; but his surprise will vanish when he considers that to be freed of material preoccupations is possible both for him who has risen above necessity, reaching luxury, and for him who, not having attained such a level, in content with the indispensable. He used to say—and believe—“To dedicate passion to things is to turn it away from their essence.” And, Mystic of Art that he was, he repudiated any artist’s labor that did not spring from “*Deus in nobis...*”

I remember that in Paris the gentle Maestro lived in a



tiny room which the industry and tirelessness of Clema, his wife and companion, made gay and inviting—surrounded by the smallest possible number of things—the fragile little table, where he shared his frugal meals with anyone in need—such as that Russian composer, always accompanied by his son, who was also a composer, the sofa which became a bed at night, and a few tired chairs in which we always sat down with the greatest care and consideration. In this spotless sanctuary of poverty, the piano was the altar where Ponce officiated almost ceaselessly, studying, analyzing and composing. Whenever I arrived unexpectedly at that humble dwelling and did not hear the usual sound of the piano discreetly issuing from within, I was seized with fear that the Maestro was ill. And such, indeed, was the case. Only sickness or absence could interrupt that constant outpouring of beauty—whether his own creation, or that of others.

The space allowed me for these notes and recollections does not permit me to write with leisure even of those works by Ponce which are most outstanding in the various fields so prodigally sown by his Muse. I should like to speak of his compositions for large orchestra such as his “Ferial,” that symphonic divertissement so fervent and vivid in the capturing of certain popular scenes, in which rhythm, melody and color are intertwined, the three Sketches of “Chapultepec,” imbued with the rustling mystery of the millennial trees of that poetic wood and with reminiscences of pre-Colombian songs and dances. I wish too that I could call attention to his poems for voice and orchestra, his delightful duo for violin and viola, a skillful transcription of a quartet for two of the component instruments, his graceful Sonatina for violin and piano, and many other works. The greater part of his orchestral works, although unpublished, have been heard and admired frequently in many parts of Europe, the United States and Latin America. His compositions for small ensembles or for soloists are less well known, and in many cases remain in manuscript form.

But there is one work by Ponce, among the many and beautiful things born of his love for the guitar, which deserves special mention in this magazine, and that is his “Concierto del Sur” for guitar and small orchestra, dedicated to the writer. From the spring of 1926 the principal themes of this work were germinating in his spirit, but the circumstances of my errant life, which separated us for long years, prevented him from continuing it and bringing it to a finish. It must be admitted that this delay was

also due in part to a certain skepticism in both of us. We feared that the tenuous and expressive sound of the guitar would be swallowed up by the orchestra, or that its delicate and poetic timbres would fade before the sonorous mass, like small lanterns of the night before the invasion of day. But the voice of the guitar is, so to speak, elastic. "It sounds not loud, but distant," said a noted musician of our time. In any case, the concerto waited. It waited until, overcoming fears and doubts, the tranquil and far-seeing confidence of Mario Castelnuovo-Tedesco—another composer to whom the guitar owes much—outstripped Ponce in the completion of the beautiful "Concerto in D." Ponce himself led the orchestra when I performed this concerto in Mexico, and the unforgettable experience was just the spur that the Mexican composer needed to make him exhume and reawaken his long-sleeping themes, and work on them with ardor. When I reached my home in Montevideo some weeks later, I found the first fruits of his labors awaiting me. With that admirable patience which ennobled all of his undertakings, whether mechanical or spiritual, he wrote the concerto on the finest air mail paper and sent it to me, one section after another, for its final test on the indomitable guitar. Every time the postman came to the house with a bulky envelope, it was a holiday for my wife and me. We used to suspend our daily study so that we could put our whole hearts into the reading and rereading of the pages which had just come from the venturesome pen of the Maestro.

"Maestro Ponce," said Kleiber on the eve of conducting the premier of the "Concierto del Sur" in Mexico, "from what hidden place in Heaven did you receive the inspiration which overflows in this passage?" He was referring to one of the most moving phrases of the Andante.

"From the place," I answered, "in which reside those who are not only great musicians but superior souls. It has been their message to their earthly brother..."

Another time, during a rehearsal of the work in Washington, Hans Kindler, who was leading the orchestra, raised his gruff voice over the sonorous scythe of the instruments which in that moment seemed to give flesh and blood to the spirit of the phrase just whispered by the guitar, and exclaimed, "How beautiful this is!"

In the notes which I am writing for this magazine about certain aspects of my life, these and other reminiscences will find the space they deserve. There I shall bring together the many testimonies of admiration which Ponce's works have evoked from composers, artists and critics all over the world. Those who have impugned the talent of Ponce have only underlined with their own mediocrity the excellence of those who were prodigal in their praise.

But I do not want to omit here the story (which is also a generous lesson) of Manuel de Falla's reaction to another of the works of Ponce no less beautiful than his "Concierto del Sur." During the unforgettable journey from Geneva to Venice which Falla, Pepe Segura—a friend of both—and I made in my automobile, we spoke much of Ponce. I tried to convey to them with a wealth of examples and details the lofty nobility of character of the Mexican composer, the purity and simplicity of his habits, and the humility of his way of life... One day, in Cremona, Falla came into my room while I was practising the "Variations and Fugue on the Folias de España." He listened to them with profound attention, and such was his interest that at times he interrupted me to ask, more with gesture than with words, who had composed them. Withholding my answer until I had finished,

I said, "Ponce." And from Falla's generous heart came the exclamation, "How glad I am that they are his!" He was happy that such a noble and beautiful work should have been born of so beautiful and noble a soul, that the creation should reflect its creator, that there should be no difference of level between the moral nature of the artist and his art. For once, the miracle had happened. For once? No. Falla himself was an example of this same exquisite duality.

It would be an unpardonable omission to finish these notes without making very clear the incomparably important place which Ponce occupies in the current revival of the guitar. Anyone who loves the instrument—let alone those who have professed its religion—unless he be hard-hearted and empty-headed, must reverence the memory of Ponce. He lifted the guitar from the low artistic state in which it had lain. Along with Turina, Falla, Manen, Castelnuovo, Tansman, Villalobos, Torroba, etc, but with a more abundant yield than all of them put together, he undertook the crusade full of eagerness to liberate the beautiful prisoner. Thanks to him—as to the others I have named—the guitar was saved from the music written exclusively by guitarists. For we must be honest: Fernando Sor, the best, and perhaps the only guitar composer of his epoch,* is, except for a few undeniably beautiful passages scattered through his larger works and concentrated in many of his smaller ones, tremendously garrulous, and his position in the history of the guitar is far more important than in the history of music itself. The guitar unfortunately has never had a Bach, a Mozart, a Haydn, a Beethoven, a Schumann, or a Brahms, in comparison with whom the figure of Sor might be accurately judged. As for Tárrega, more saint than musician, as I have said once before, more artist than creator, his slight works are only the pleasant flowerings of a delicate talent. Within the compass of Hispanic music, it hardly need be said that he lacks the greatness of Pedrell, Albéniz, Granados, Falla. To insist on any other judgment is to give proof of a stubborn partisanship, which, if it is to the credit of the person who sincerely believes it, can only belittle by its exaggeration the man who is its object.

From the time that I first became acquainted with Ponce in Mexico in 1923, until the physical pain of his final illness stifled his will to create, he composed more than eighty works for the guitar; large or small, they are all of them pure and beautiful, because he did not have the cunning to write while turning his face, like the sunflower, toward worldly success. He was not concerned with those who could offer or withhold it, whether those minorities who grasp each other's hands across all frontiers in a pact not to concede genius to any save one of their own number, or those amorphous majorities who do not know enough to be demanding. He wrote because he felt impelled to convert his impressions of the world and of life into musical form, without caring a straw for the applause of one group or the rewards offered by the other.

I more than anyone else owe gratitude to Ponce because he responded with the deepest sympathy to my ceaseless eagerness to metamorphose the guitar. And thanks to the spiritual forces which he—and other illustrious friends of mine—have put into action, I am now able to contemplate with intense joy the transformation of the chrysalis into the butterfly.

**I am not referring to the great vihuela masters, but only to those who composed for the guitar itself.*



Manuel Maria Ponce

BY CARLOS RAYGADA

Translated by Eithne Golden

Only a short time after he had entered upon the sixth decade of a noble and fruitful life, the illustrious and popular Mexican musician Manuel Ponce died on April 25 of this year. The adjectives may seem contradictory, yet they are correct, for in Manuel Ponce, musicianship of the highest order and an extreme refinement of culture produced an illustrious artist, not of Mexico alone but of all America, while at the same time a flash of youthful inspiration brought him a popularity which was likewise not limited by national frontiers but flew beyond the bounds of the continent on the wings of an enchanting melody, slight, perhaps, but not for that reason any the less sincere.

Born in Fresnillo, Zacatecas, on December 8, 1886, Ponce showed an early inclination toward music which was guided by his mother and later developed at the Conservatory of Mexico. He went to Europe when he was eighteen years old to study composition and orchestration with the famous organist Enrico Bossi, and counterpoint with Luigi Torchi, the noted composer and musicologist, at the Conservatory of Bologna. He also perfected his knowledge of the piano with the famous Martin Krause (teacher of Claudio Arrau) at the "Stern" Conservatory in Berlin. Then, returning to Mexico, he was named Professor of Piano and Music History at the National Conservatory, where he taught such noted mu-

sicians as the now world-famous Carlos Chavez. In 1916 he was enthusiastically acclaimed in the performance of his own works in New York City, and the following year he married the singer Clema Maurel. He resumed his classes at the Conservatory, and became conductor of the National Symphony Orchestra. In 1925 he returned to Europe, and it was then that he entered upon one of the most fruitful periods of his life as an artist and intellectual. During his eight years in Paris he enjoyed the friendship of the outstanding musical personalities of France, and was especially close to Paul Dukas, who exercised a marked influence on his aesthetic evolution. There he founded and edited for one year — 1928 to 1929 — the *Musical Gazette*, to which the most illustrious pens in Europe contributed. The small collection is treasured by the writer as one of the finest publications of its kind to be produced at that period. In 1929 he attended the Barcelona festivals, where it was natural that he should establish close contact with the other musicians of America who were there, among them the Peruvian Theodoro Valvârcel. Finally he returned to his own country, where he reassumed his chair at the Conservatory, and at the same time became Professor of Musical Folklore at the University of Mexico. He founded the magazine *Cultura Musical*, and from 1934 to 1935 was Director of the Conservatory. Towards the end of 1941 Ponce came to South America, and it was at that time, after his triumphal visits to Montevideo, Buenos Aires and Santiago, that I had the privilege of deepening a cordial friendship already begun through the kind offices of a renowned intermediary, Andrés Segovia. The great guitarist was a devoted admirer and close friend of Ponce, who had written many beautiful pages especially for him.

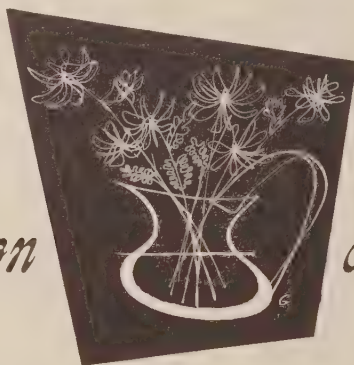
A prolific composer of symphonic, vocal and instrumental music, Ponce not only was a master of the orthodox techniques, but experimented with expressive new forms, at the same time never scorning the lyrical essence of his own land. On the contrary, he was a sincere lover of the popular rhythms and melodies, and frequently exalted them in exquisite passages. Many outstanding compositions testify to his cultivation of the higher musical forms, among them the famous *Concierto del Sur* for guitar and orchestra, written especially for Segovia and performed for the first time by him in Montevideo during Ponce's visit there. Later it was given its first Mexican performance under the direction of Kleiber, and Segovia was again the soloist. In Lima shortly thereafter Segovia gave us the same rare pleasure, with Theo Buchwald leading the orchestra. In 1943 Ponce wrote a concerto for violin and orchestra and a great number of works of the most varied character. Unfortunately his fame, which might legitimately have been based on some of his more serious works, was spread chiefly by the popularity of *Estrellita* — "Little Star". This song was not exactly the composer's lucky star, and it pursued him in all imaginable forms for many years. Illegally appropriated by unscrupulous publishers, against whom he started a lawsuit which he was soon forced to abandon because it would have required an enormous sum of money to carry through, *Estrellita* was the subject of the most varied vocal, instrumental and orchestral arrangements and editions. A record made by Heifetz of his own violin transcription further spread the song's fame. And so it was that on the first day of his visit to Lima, Ponce, settling himself alone in a seat in the Metro Cinema, heard, as if in homage to him, yet in reality

played quite by coincidence, the romantic melody of his youthful years. A few days later, the beloved friend gave us the pleasure of hearing him play *Estrellita*, the Mexican Hymn, and some of his Mexican Dances in the house of the writer, and thanks to Fritz Ibañez, I had the good fortune to be able to preserve this musical offering in superb recordings. Ponce's stay in Lima was a happy one. Here he met his former pupil, Carlos Chávez, and Nicholas Slonimsky, in whose company and that of several Peruvian artists and writers we visited the ruins of Pachacámac.

With Ponce I passed many unforgettable hours in delightful conversation. Listening to his reminiscences of Paris, of his friendship with the great musicians of France, his experiences as a teacher, publicist, concert artist and traveler, was like seeing a vivid sound film. But above and beyond all these evocations — from which protests against political extremisms were not absent — one was impressed, as one listened to his slow, quiet speech, by the sense of his incomparable human goodness. The loftiness of his erudition contrasted with the natural humility of his conduct; the resonance of his success became the echo of his modesty, and his conversation, so live in spirit, fell on my ears like the tones of a

muted violin. He had triumphed and he had also suffered. But success had not affected his gentle simplicity, nor had sorrow made him bitter. The delay in his arrival at Lima, caused by the postponement of his concert in Santiago, deprived us of the pleasure of hearing him conduct our symphony orchestra, since by that time it was committed to Kleiber and Chávez, and the dates could not be changed. Then Ponce made plans for a return visit, plans which illness forced him to alter and which have now been cruelly cancelled by death. Affectionate letters and Christmas and New Year greetings, as well as cordial messages sent through mutual friends, Segovia among them, kept us in touch with each other across the distance that separated us. Now a cable brings me the sad news of his passing. And dear memories crowd upon me to make it the more painful. With the death of Ponce, Mexico and the entire continent have lost a figure of effective and substantial worth, one of the most authentic representatives of the music of America; the moral level of humanity seems to have suffered a perceptible decline in the loss of one of those men who do honor to life itself; we who were his friends feel a bitter sorrow. But it is softened by our conviction of his entrance into Glory.

historical evaluation



of Manuel M Ponce

By CARLOS CHAVEZ

The historical significance of Manuel Ponce in relation to Mexican music is enormous. In two aspects, his work has had an essential influence upon the development of the music of his country.

At the beginning of our century the Mexican composers scarcely ventured beyond the limits of "salon music." It was at this time that Ponce undertook to compose in the larger forms, achieving such magnificent results as his Piano Concerto and his Trio for Piano, Violin and Cello. These two monumental works were the foundation stones of a higher Mexican musical expression upon which the Mexican composers, following the universal currents of music bequeathed by the great masters, have imposed the force of their own individuality.

Although steeped in the works of the great classic composers, Ponce was not a slavish importer of the classic forms; the most important element in his music is something of his own, and his works are neither Germanic nor Italianate, despite his years of study in Germany and Italy.

Thus Ponce took a great step which introduced a new epoch in Mexican music.

The other aspect of his music which is of essential significance is the "musical nationalism" which he initiated.

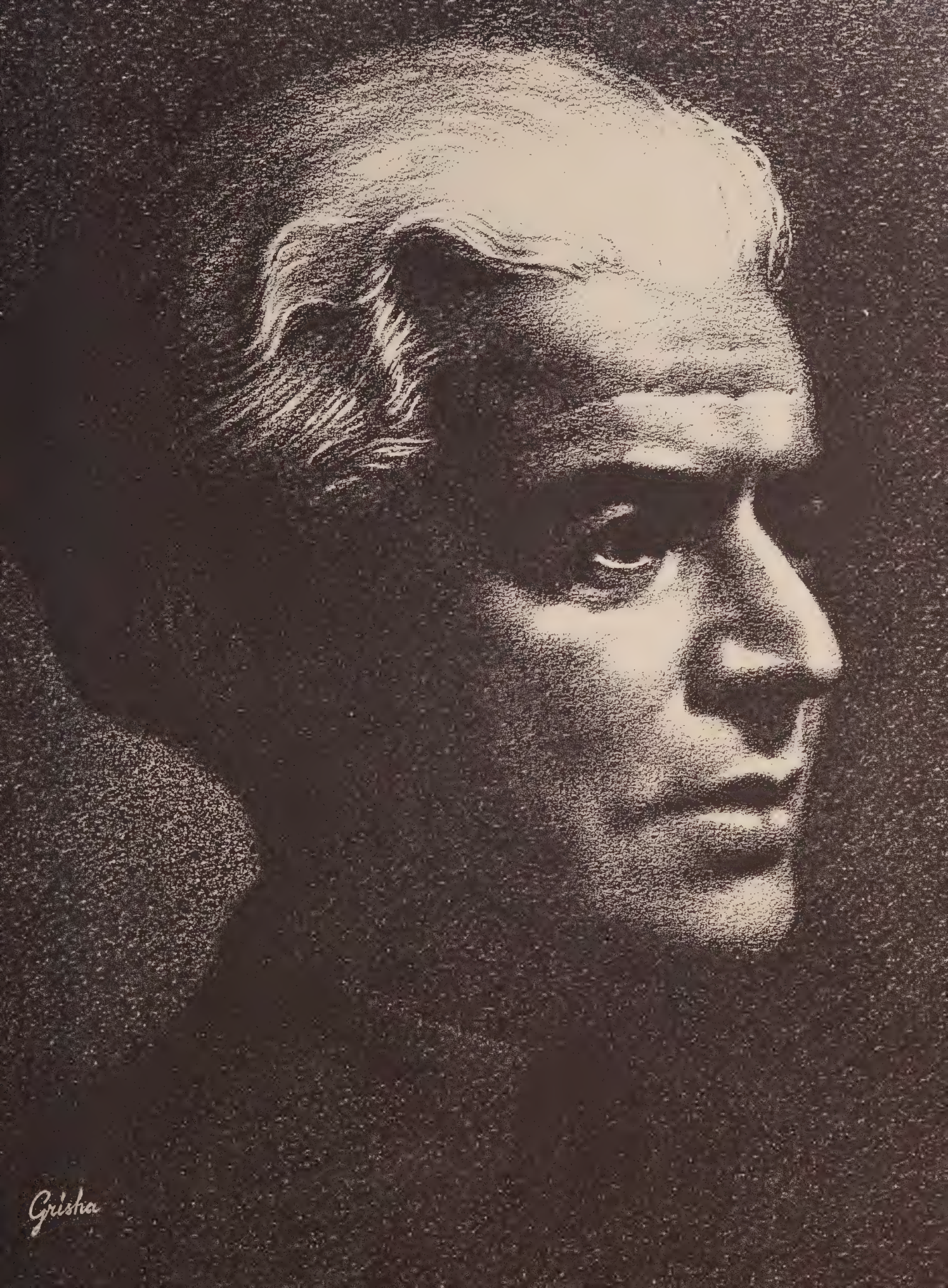
Before him there had been attempts in this direction, but it was he who created a real consciousness of the richness of Mexican folk music, and gave orientation to the process of integrating that music into the higher forms of composition, a process which not only has never since been interrupted, but which has been constantly developed by younger musicians.

Extensive studies of Ponce's music are yet to be made, and much will be written about his work as a whole.

And so, just as the intrinsic worth of his most outstanding compositions, such as his concerto for guitar,* will shine ever more brightly among the greatest of the world's masterpieces, so will the historic significance of his work, with the years, become ever more apparent.

*Editor's Note: *Concierto del Sur*.

Manuel M Ponce



Gristia

Ponce,

lover of Mexican Folklore

By OLGA COELHO



They say that great men are like skyscrapers: the farther away one stands, the better one can appreciate their greatness. But this is not true when the man himself is as great as his works.

I met Manuel Ponce on my two visits to Mexico last year. The customary formal introduction did not take place between us. I believe it is rare indeed when one's first meeting with a man one knows only by his fame and through mutual friends leaves absolutely intact all the feelings of admiration, respect, sympathy and affection which had sprung in one's heart at a distance. But such was the case when I met Ponce.

Clema, his devoted wife and inseparable companion, received me at the door with such a frank and warm cordiality that I was immediately attracted to her. This was the beginning of a fast friendship.

Then she took me by the arm and together we entered the studio of Ponce. There he was, seated in the armchair where he worked, rested and suffered. A greeting smile—the evangelical smile that always and so naturally came from his soul with such a captivating goodness—illumi-

nated the whole of his noble, beautiful and profoundly humane face. Who would ever guess that below that serenity of quiet waters there were currents of acute pain? But I knew that his martyrdom had been long and terrible for many years.

Ponce, with a warm impulse which I shall never forget as long as I live, held out both hands to me in a gesture of friendship, and in his soft, gentle voice asked me to pardon him that his illness did not permit him to rise.

I was deeply touched. Overcome by a sudden wave of shyness, I was rooted to the spot, and stood there smiling, not daring to speak or sit down. Everything I had intended to say in expression of my profound admiration seemed empty and meaningless.

Meanwhile Kira, Kiri and Kiki—the three little dogs who were the very shadow of the kind-hearted Ponce—gave me a noisy welcome. Tired after a while of so much jumping and barking, Kiri and Kiki lay down silent at their master's feet, and Kira, taking advantage of her status as the eldest of the three, jumped into his lap. Only I would have gone on standing there indefinitely in my

confusion if Ponce himself had not smilingly come to my help and invited me to sit down.

There were three decisive reasons which served as the basis for a sound friendship between us: his brotherly affection for my great friend and teacher, Andrés Segovia, his boundless love for the folk music of his country, and his equally great love for the guitar.

Mexican music, so extraordinarily rich in melody and rhythm, is closely linked to the guitar, and this is one more factor that must have induced Ponce to write some of the most beautiful pages for that noble instrument.

Ponce was a true pioneer in two senses: in creating a new literature for the guitar (outstanding examples are his magnificent *Concierto del Sur* and the several sonatas, variations and many other works dedicated to Segovia), and in turning to the inexhaustible spring of Mexican folk music for themes for his symphonic works and other high forms of musical creation.

This putting an ear to the ground to hear the heartbeat and feel the life of a race of people throughout the centuries, and then to derive from that auscultation the most legitimate expressions in form, rhythm and melody to be transmuted into musical masterpieces, is a noble process of which we have seen striking examples among the greatest masters, such as Beethoven, Brahms, Chopin, Moussorgsky, and, in my own country, Villa-Lobos—a name which long ago passed beyond the limits of our continent, and whose genius is definitely linked with the exhumation of long-buried Brazilian folklore.

Ponce loved deeply the simple and inspired melodies of Mexico, and he became so identified with them that many of the beautiful songs which sprang from his soul could themselves be taken for the native music of his land. The most significant example of this inspiration is *Estrellita*, a Mexican song *par excellence*, which he composed with youthful impulse at the age of fifteen or sixteen years, and which brought him an international fame often annoying to his reputation as a serious composer. In spite of this,

however, Ponce never disowned the “little one.” I remember the tenderness with which he used to listen to me singing it many times in his own home, accompanying myself with a guitar transcription made by him and, to my joy and pride, dedicated to me.

Great men are likely, in their maturer years, to repudiate the creations of their youth, considering them unworthy of their present status. Ponce was so kind, so generous, so different that even this forgivable vanity did not stain his character!

He harmonized innumerable folk melodies of the Mexican soil, and such were his knowledge of and interest in the native art of his country that in 1929 he was asked to assume the Chair of Musical Folklore at the University of Mexico, a position he still fulfilled by writing lectures that were read in class, in Mexico City and throughout the country, by some of his former students even after the beginning of the martyrdom of his terrible illness.

June, 1947, is the date of the dedication inscribed on his photograph which I keep in my studio like a relic and on which I read with a pang of nostalgia, “de su viejo amigo . . .”—“from your old friend, Manuel Ponce.”

He was truly an exceptional being in every way, and any of the facets of his whole character or of his music, when analyzed separately, seems always to be the highest aspect of his personality.

May these final words be my sorrowful homage to the memory of Ponce:

Master, in the best sense of the word, he taught with dedication and enthusiasm the secrets of his sublime art and gave at the same time examples of the highest virtue; apostle, his music was a gospel to the preaching of which he added the merits of a life attuned to the magnificent beauties of his work.

Music was for him like a prayer, a way of lifting himself to God. And because he lived for music he lived close to God—the artist who was a saint.



Petrucelli

impressions of Manuel Ponce

By CARLETON SPRAGUE SMITH

During the summer of 1941 I was asked to give a number of talks by the Mexico Symphony Orchestra and collaborate as a flute player in several concerts with the Lener String Quartet. This opportunity to visit Mexico City was eagerly accepted and the sojourn was made doubly pleasant by the friendliness of a number of local musicians. One of the most interesting was Manuel Ponce. Never shall I forget his handsome, sensitive face, reflective forehead and thick shock of white hair. The over-all impression was one of natural nobility, calm and peacefulness. Ponce was an aristocrat in the best sense of the word. His culture was wide yet not academic. He was a musician but one could talk to him without being aware of the fact—a rare characteristic. It will be remembered perhaps that Racine preferred to be known as a gentleman rather than a playwright. *L'honnête homme ne se pique de rien.*

Besides his perfect good manners, Ponce had a warmth and a human sympathy which were exceptional. He was genuinely interested in other people and anxious to help them. This I have good reason to know for when the lease expired on the very attractive apartment it had been my good fortune to arrange on the *Calle Durango*, the composer turned his house over to my wife and myself for the remaining forty-eight hours of our stay in Mexico City. How many musicians would do as much in this country?

Manuel Ponce is known for his *canciones*, piano compositions, guitar pieces and occasional orchestral works. It may come as a surprise to some that he also wrote religious music, yet if one recollects that he was a pupil of the Italian organist and composer, Enrico Bossi, at the Liceo Rossini in Bologna forty years ago, it is perfectly understandable that this field could not have remained closed to him.

Ponce was ever a seeker; perhaps he never completely found himself. There were years spent in Berlin, others in Havana, Paris, and even a short period in New York, besides, of course, his native Mexico City. But although he was at home in the world's capitals, Ponce was primarily an Hispanic composer. His compositions have both a racial and personal flavor and it is no accident that he cooperated with Andrés Segovia and wrote the fascinating *CONCIERTO DEL SUR* for guitar and orchestra. Ponce's "Hispanismo," however, was not colored exclusively by the last two hundred years; his curiosity also led him to the works of the 16th Century Spanish religious masters Cabezón and Victoria and he was well acquainted with the organ *tientos* and choruses of each respectively. At the same time there was no narrow chauvinism in his

make-up; the religious music of Protestantism attracted him likewise and in an article during World War I he spoke admiringly of Schütz and Bach, pointed to folklore elements in their chorales, and defended German music against the charge of barbarism made by Ramón Pérez de Ayala. If there is still a doubt in anyone's mind, we have only to point to the *FUGUE ON A THEME OF BACH* and the *PRELUDE AND FUGUE ON A THEME OF HANDEL* to illustrate his truly catholic taste.

It may interest the reader to see the questionnaire which the composer filled in during the summer of 1941. This was before the guitar concerto was completed and of course, several years before the violin concerto was conceived. It will be noticed that he produced one orchestral work in 1933; two in 1936, one of which was a revision; one in 1937 and one in 1940. Did he think more of his larger works than of his smaller compositions? Perhaps the songs are more important in the history of Latin-American music but in any case, the larger forms should be better known in this country.

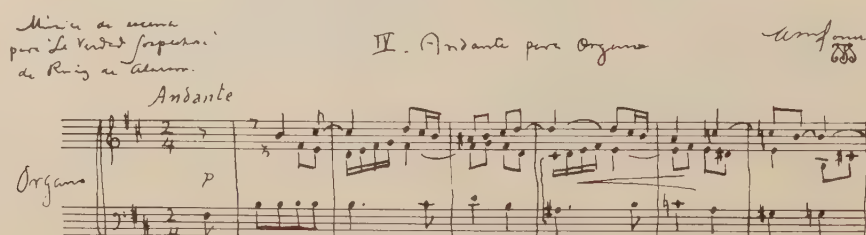
Despite the fact that Ponce was a great admirer of chamber music, so far as I know he only wrote the *CUATRO MINIATURAS* for string quartet, the *SONATA FOR VIOLIN AND VIOLA* and the violin and piano *SONATA*. I shall never forget, however, the keen musical curiosity which he exhibited in the Lener String Quartet concerts. He worked carefully and slowly in his last years; perhaps if he had lived longer he would have done more in the chamber music field.

Among his religious compositions mention should be made of an *ALLELUIA* and *HIMNO CATEQUISTICO* for voice and piano and the pieces *BENDITA SEA TU PUREZA* and *AVE GRATIA PLENE* for voices and organ. His special interest in the latter instrument is seen in the three *PIEZAS SOBRE UN CORAL* and 4 *CORALES SOBRE UN TEMA DE BACH PARA ORGANO*.

In 1934 Ponce wrote a series of four pieces for organ, the fourth—an *Andante*—being incidental music for Ruiz de Alarcón's play *LA VERDAD SOSPECHOSA* (The Truth Suspected). The play itself calls for no songs though the hero boasts of his serenades and musicians who play oboes, viols, flutes, harps and guitars. Ponce's score, which is here reproduced, evokes 17th Century Mexico in a general way and is primarily a mood piece to harmonize with the sets. The composition has value as music also and is the sort of work which can enter into the repertory of organists today. It is to be regretted that the Mexican composer did not contribute more in this vein for he had a good contrapuntal sense and a genuine feeling for classic form. Even more significant was his fundamentally religious nature; as a matter of fact he was working on an *AVE MARIA* at his death.

Simplicity and humility were the dominant personal traits of the man. It is a great pity that he did not write more for he had the true sensitive gift of the best composers.

[NOTE: In Mayer-Serra's dictionary *CHAPULTEPEC* is dated 1929, new version 1934 and the *SUITE* and the *POEMA ELEGIACO* both 1933.]



reminiscences of Manuel M Ponce by JESUS SILVA

You ask me to reminisce about the last hours I spent with Ponce—my memory is filled with recollections of the wonderful moments which Destiny allowed me to pass with so beloved a teacher. Ponce—Maestro—always an open fountain in whatever related to his knowledge—ready always to offer a fruitful drink not only from the source of his art but from every aspect of his life—was very generous in his invitations to myself—which I considered an unmerited treasure of his friendship, and because of which my soul could often delight in listening to the interesting and beautiful stories of his life—and because so many took place in the company of his most beloved friend ‘Andrés’—Andrés Segovia, who was, as Ponce’s wife and tender companion said, “The friend of his soul.”

It is easy to imagine the great significance these conversations had and will have for me—what I learned from the closeness and intimacy of their presence—of their out-

standing lives—two teachers—the lightest details of their art and life being for me a magnificent lesson.

The last time Andrés Segovia took part—we had just heard him in Ponce’s beautiful concerto for guitar—“Concierto del Sur”—the orchestra was directed by Carlos Chavez. In the evening, at Ponce’s home, Segovia was busy with the last details in preparation for flying away to other countries—I was alone with Maestro in the drawing room. He—sick and sad—sat in his usual chair. “It pains me so much to see Andrés going away,” he said. “You have no idea to what extent he was good and generous to me—as if he were my brother—I pray that God will bless him and be at his side in all his travels . . .” Tears were streaming from his eyes . . . “I think that I shall never see him again.” Andrés came to say farewell, his eyes full of tears—he bent over the white head and began his last words of parting—of consolation—encouragement—“Well—Manuel . . .”

a letter

With all my heart I associate myself in the homage you wish to do to the memory of Manuel Ponce. I regret that I am obliged to do it in such a fugitive and incomplete manner. I know that the finest part of his work is unknown to me, as it is at least fifteen years since we in Paris saw him, and he was too modest to send his music to us that we might make it known—even though it would be to his most trusted friends. This excessive modesty, which he had in common with Paul Dukas, made both Ponce and Dukas keep hidden with themselves compositions deserving to be widely known.

I hope that the publication of recent MSS. of Manuel Ponce’s works will not be delayed too long, and I hope also that someone will undertake the work of retracing the story of his life and work—but this must be done by one who is not only a biographer, but a musician and philosopher as well, for the mind of Manuel Ponce—his way of living and his artistical ideas—formed a whole of such harmony and cohesion that perhaps only in Paul Dukas can we find a similar perfect example. I have linked the two names because the two men knew and appreciated each other in the most uncommon circumstances.

Already a master of his technique, and having the reputation of being an outstanding composer of Latin-American music, we saw Manuel Ponce, about twenty-five years ago, entering the school of the composers d’Ariane and Barbebleu with the simplicity—I might almost say the humility—of a beginner. The few years which he spent here, in which time I saw him often, he devoted himself solely to enriching his knowledge; no one ever saw him divert a single hour of his time to push forward his own music. I point out that particular aspect of his character for its being so extremely rare.

With those who are in possession of his music, and who have knowledge of its sources, remains the task of showing to what extent his modesty was unjustified—wonderful as this was in itself.

Marc Pincherle



Nostalgic Recollections

HEITOR VILLA-LOBOS

Manuel Ponce We came to know each other at my house in Paris between 1923 and 1926 Full of charm and youth, even though there was already snow in his hair We became close friends. He and his delightful wife (the interpreter, if my memory does not fail me, of his songs) were constant visitors at my home on the Place Michel. Always I was struck by his distinction of bearing, his kindly courtesy and his keen intelligence.

I remember that I asked him at that time if the composers of his country were as yet taking an interest in native music, as I had been doing since 1912, and he answered that he himself had been working in that direction. It gave me great joy to learn that in such a distant part of my continent there was another artist who was arming himself with the resources of the folklore of his people in the struggle for the future musical independence of his country. How his death grieves me! Ponce leaves a void that cannot be filled in the ranks of the pioneers of art.

the Compositions of Manuel M Ponce

Prepared by PABLO CASTELLANOS
augmented by Jesús Silva

ORCHESTRA

CHAPULTEPEC (Tres bocetos sinfónicos [versión definitiva 1934])—SUITE en Estilo Antiguo 1935—POEMA ELEGÍACO a la memoria del poeta Luis G. Urbino 1935—FERIAL (divertimiento sinfónico) 1940—INSTANTANEAS MEXICANAS (Versión definitiva 1947)—ESTAMPAS NOCTURNAS—SUITE SINFONICA basada en la ópera 'Merlin' de Albéniz—MUSICA de ESCENA para 'La verdad sospechosa' de Juan Ruiz de Alarcón.

CHAMBER

CUARTETO para cuerdas—MINIATURAS para cuarteto de cuerdas (C)—TRIO para cuerdas—TRIO para piano, violín y cello (H)—SONATA A DUO para violín y viola 1938 (C)—GAVOTA para trío de cuerdas—SCHERZO para instrumentos de arco—PAJARITO y PASTORCITO ALEGRE para flauta y piano.

PIANO

CONCIERTO CON ORQUESTA (1910)—BALLADA MEXICANA con orquesta—DOS SONATAS y UNA SONATINA—9 PRELUDIOS (2 by A, 3 by K, 4 'Encadenados' by O)—PRELUDIO y FUGA sobre un tema de Haendel (A)—FUGA sobre un tema de Bach (E)—4 PIEZAS en forma de suite 1931 (C)—14 ESTUDIOS (1 by A, 2 by D, 2 by M in 'Latin-American Art Music' 1942)—4 CANCIONES MEXICANAS 1905 (A)—12 CANCIONES MEXICANAS para Pequeñas Pianistas (6 by N)—20 PIEZAS FACILES sobre temas mexicanos—BALLADA MEXICANA 1912 (A)—DOS RAPSODIAS MEXICANAS 1913 (A)—OCHO DANZAS MEXICANAS (1 by B, 2 by D, 1 by P, 4 by L—1941)—BARCAROLA MEXICANA (D)—IDILIO MEXICANA para 2 pianos—PRELUDIO y FUGA para la mano izquierda—DANZA para la mano izquierda (D)—DANZA CUBANA (B)—SUITE CUBANA (D)—RAPSODIA CUBANA (I)—27 MAZURKAS (4 by A, 7 by B, 3 by D, 5 by E, 1 by F)—14 TROZOS ROMANTICOS (D)—11 MINIATURAS (E)—5 EVOCACIONES (3 by D)—5 HOJAS de ALBUM (E)—3 VALSES (1 by B, 2 by D)—2 SCHERZINOS (1 by A, 1 by D)—2 ARRULLADORAS (1 by A, 2 by P)—2 NOCTURNOS (1 by E)—BOCETOS NOCTURNOS (G)—ALBUM de AMOR (D)—GAVOTA 1900 (D)—ROMANZA (B)—MINUETO (B)—INTERMEZZO (B)—SERENATA (B)—GAVOTTE y MUSETTE (B)—BERSAGLIERA (E)—LEYENDA (E)—ELEGIA de la AUSENCIA.

VIOLIN

CONCIERTO con orquesta 1943—SONATA con piano (M)—ROMANZETTA con piano (A)—CANCION de OTONO con piano—JEUNESSE con piano (E).

CELLO

SONATA con piano (G)—TRES PRELUDIOS con piano (C)—GRANADA con piano.

ORGAN

4 PEQUEÑOS FUGAS (E)—PRELUDIO FUGADO—TRES PIEZAS sobre un coral—4 CORALES sobre un tema de Bach—ALBORADA GUADALUPANA.

SONGS

3 POEMAS de BRULL (C)—3 POEMAS de LERMONTHOW con piano y con orquesta 1930—3 CANTOS de TAGORE 1935 (C)—Los mismos con orquesta—6 POEMAS ARCAICOS (L)—Los mismos con orquesta—3 POEMAS de GONZALEZ MARTINEZ (L)—5 POESIAS CHINAS con piano y con orquesta—4 POEMAS de ICAZA—2 POEMAS de URBINA—TRES POEMAS para 3 voces de mujeres y piano—POEMA LXVIII—ALELUYA (D) BENDITA SEA TU PUREZA para voces y órgano (E)—AVE GRATIA PLENA para voces y órgano (E)—HIMNO CATEQUISTICO—78 CANCIONES MEXICANAS, originales y arreglos (11 by A, 8 by B, 18 by D, 2 by E, 3 by G, 1 by H)—2 BOLEROS—GRANADA (C)—ROMANZETTA 'Sperando, Sognando' (K)—'SI TU POUVAIS VENIR'—'UN SOIR'—'TOI' (D)—'LE NUAGE'.

CHORAL

50 COROS para jardines de Niños.

GUITAR

(All dedicated to Andrés Segovia unless otherwise noted) CONCIERTO del SUR 1941 con orquesta—5 SONATAS (J)—22 VARIACIONES y FUGA sobre las 'FOLIAS' (J)—ESTUDIO (J)—PRELUDIO en SI MENOR (J)—TRES CANCIONES MEXICANAS (J)—12 PRELUDIOS (J)—CUARTRO PIEZAS (Mazurka, Vals, Trópico y Rumba)—TEMA VARIADO y FINAL (J)—24 PRELUDIOS FACILES—DOS VINETAS (dedicated to Jesús Silva) Published by and in the GUITAR REVIEW—6 PRELUDIOS CORTOS (dedicated to Juanita Chávez) To be published serially by and in the GUITAR REVIEW—SONATA de PAGANINI (Versión libre de Manuel M. Ponce)—SONATINA MERIDIONAL—SONATA CLASICA (Homenaje a Fernando Sor) (J)—SONATA ROMANTICA (Homenaje a Franz Schubert) (J)—12 PRELUDIOS (Serie fáciles)—ESTUDIO—PRELUDIO—TRES PRELUDIOS FACILES—CANCION POPULAR GALLEGA—ALBORADA (Blas de la Serna)—VARIACIONES sobre un tema francés del siglo XVI y FUGUETA (dedicated to Dr. Antonio Brambila)—CUARTETO para guitarra y cuerda (Unfinished).

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the Guitar and Myself

by ANDRES SEGOVIA

Translated by Rose Augustine



The reader can gauge the vastness and the difficulty of the task that I proposed to carry on my adolescent shoulders when he realizes that twenty-five million Spaniards agreed with the opinions expressed on the train by that heterogeneous group of travellers, and that I, still in my eighteenth year, was determined to correct. Tárrega indeed had worked with the vehement zeal of an apostle in favor of his beloved instrument, but the intensity of his enthusiasm was not equalled by his capacity to give fulfillment to his desires by artistic realizations. Moreover, his appearances in recital were confined to private, not public, occasions, and he moved among specific lovers of the guitar who possessed a limited musical culture, rather than making a general appeal to experts and professional musicians. Consequently little change resulted as regards the preconceptions of the musical public and its attitude toward that misunderstood instrument. I determined to change that state of affairs.

"Here's to your good health, O don Quixote of the Guitar!", my friends used to say, "the world will bring you to your senses."

"Perhaps," I would reply, "but only when, like the melancholy knight, I shall reach the edge of the grave!"

MADRID: MY FIRST LISTENER

Upon arriving in Madrid, I rented a room in a modest pension which had been recommended to me by a friend from Seville. It was situated on a street called the Calle

de la Cruz. The proprietor, Don Gumersindo, who walked about his 'domain' with a monkey on his shoulders, had fallen under the influence of a very strange monomania. He submitted all decisions as to the admission of prospective pensioners to the whims of "Romanones," his capricious quadruman. This folly had its origin in the following incident:

About a year before, an Andalusian student, attractive in appearance and well-mannered, sought lodging at the pension. His cheerful personality soon won him the esteem of his fellow guests, of the tender-hearted maids and even of the landlord. There was only one exception—the monkey. So violent a hatred did the animal feel, that it went completely berserk, not only whenever the young man tried to caress it, but even when he passed nearby. One fine morning, after a few weeks had elapsed, it was learned that the student had taken to his heels, leaving behind a debt of several hundred pesetas. To make matters worse, he had also 'borrowed' jewelry and various other objects which belonged to the house and the other guests. So stealthily and cleverly did he contrive his disappearance, that the police were at a loss to lay their hands on him.

In the inevitable 'post-mortem' which followed, one of the lodgers addressed the chagrined Don Gumersindo in a very serious tone, "'Romanones' was the only one among us who saw through this person." "That's quite correct," added another and continued, "evidently you

have an imposing psychologist in him." A very distorted old man joined the conversation with these words, "Of all animals, it is the monkey that best understands man. You must remember that he is our elder, since we are his descendants." As he proceeded it became obvious that he maliciously intended to strengthen the notion which already possessed the landlord—namely, that the monkey had an unusual clairvoyance. He continued, "Raventos, a friend of mine in Barcelona, owned a poetical monkey which he kept in his country house. This monkey used to spend the twilight and moonlight hours atop the grape arbor. There he would sit brooding in melancholy or nostalgia, perchance over the memory of some dimly recalled mate. Lacking the power of speech, he would give expression to his poetical gift by jumping in rhyme whenever he became inspired. As you well know, the arbor roof is made of spaced wooden bars. He would choose these bars on which to leap, going from the first to the third bar, then from the second to the fourth, etc. On other occasions he would modify the combination and leap from the first to the fourth, then from the second to the third bars, etc. He would continue in this manner, until he had quenched the emotional fire within him by this remarkable exercise of lyricism." The old man went on, "Don Gumersindo, your monkey is no whit less mystic than my friend's. I honestly believe that you ought to use him to scrutinize your potential guests. With his help, perhaps, you may uncover another rascal even more risky than the Andalusian."

These jests cut deep furrows in the warped mind of Don Gumersindo and gradually inclined him to test their validity. He began by comparing his own reactions with those of the monkey whenever a newcomer arrived. There were amazing coincidences. In a few days, he no longer dared to differ from 'Romanones.' Finally, he ended by completely deferring his own poor judgment to the gesticulations of the monkey. When people came seeking lodging, he simulated lack of understanding and refrained from replying until he could observe the manifestations of his oracle. If the monkey shrieked and became aggressive, Don Gumersindo took it for an ominous sign; if it grimaced with joy and pirouetted in glee, he considered it an auspicious omen. Thus did Don Gumersindo adjust himself to the monkey's behavior, refusing or granting the requested accommodations accordingly. It is scarcely necessary to add that those within the pension and many idlers from without always rushed to the scene in order to enjoy so amusing a comedy. The resulting general hilarity and the jeers aimed at the pathetic Don Gumersindo and his monkey are easily imagined.

When I applied for lodging, the landlord gave me a large, cheerful and rather nicely furnished room with a balcony overlooking the street. From this, the reader may correctly deduce, therefore, how joyous, congenial, sympathetic a welcome the little animal extended to me. Nevertheless, some disquieting similarity between my appearance and that of the knavish student must have impressed itself on the mind of the proprietor, for although he dared not contradict the favorable verdict of the monkey, he yet shielded himself against any possible error by requesting me to advance a sum on account.

Soon the relationship between 'Ramonones' and myself became one of affection. He used to watch for my departures and arrivals, knowing that I would present him with a small tid-bit which I brought for him from the

street, or that I would give him a piece of fruit spared out of the meager portions served at our meals.

One morning as I was practicing, I heard a noise at my door; when I opened it, the monkey leaped on me, trailing the little chain with which he was usually tied to his owner's wrist. He began to search my pockets with dextrous rapidity. I stroked him gently, in order to recompense him for the good grace with which he suffered his disappointment. Presently he was huddled in my arms, making those little guttural noises with which he generally expressed satisfaction and contentment. Then I subtly placed him in a chair, taking the precaution of tying him to one of its arms. I again picked up the guitar to continue my daily studies. The very first chord so frightened him, that he began to shriek as though he were being beaten. Little my little, however, he recovered and his alarm was soon replaced by a vehement curiosity. He struggled to free himself, to approach and examine the sweet and mellow mystery of sound. Meanwhile, I continued imperturbably with my work and saw him gradually yielding to the subtle opium of the music. Finally he became completely silent and motionless, except for his sad eyes which followed the frequent shifting of my hands. It was as if the droll excitement of his little body had converged in an ecstatic paralysis, so completely had he focused his entire vitality on the effort to listen and understand.

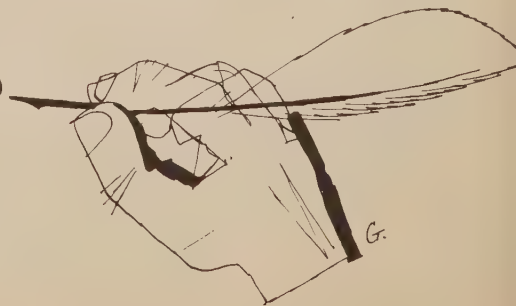
Approximately an hour had thus elapsed, when I heard heavy footsteps in the corridor. The door opened and there appeared the grotesque personage of Don Gumersindo, anxiety written in his small eyes. It was the time that the Madrid trains were due to arrive from Andalusia and Catalonia and the fearful man had been searching everywhere for his oracle. As he saw us together, he sighed with relief. "I was afraid he had escaped." "He came to visit me," I replied. "Leave him here on vacation."

Meanwhile, 'Romanones' saw Don Gumersindo approaching to take him away. He began to scream at his owner as frantically as if he were repelling an undesirable newcomer. Greatly annoyed, Don Gumersindo punished him, whereupon the monkey retaliated by biting his hand. Shouts, threats, harsh words and choleric commands were hurled out of the man's lips; shrieks were torn out of the monkey's. By now it had succeeded in escaping out of its owner's hands, and leaping frantically around the room, finally came to my arms seeking refuge. The maids and neighbors had rushed in to enjoy a hearty laugh and their sharply barbed jests transformed my room into a place of confusion, hilarity and disorder.

The monkey finally fled down the staircase; rushing after him ran the pursuing landlord, who had just left these choleric words floating in the air behind him. "You make my monkey crazy with your guitar. Pack your things and go!"

"He's jealous," said the sprightly maid who serviced my room. "He's jealous," she added, dropping her voice, "because it is a *female* monkey. I noticed it the other day."

(To be continued)



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Manuel M Ponce

Notas y Recuerdos

POR ANDRES SEGOVIA

Manuel M. Ponce recibió del cielo resplandeciente de México dones envidiables para la música; del suelo, amor filial por los cantos y demas formas tradicionales del arte nativo; del "entresuelo," es decir, de sus compatriotas, disgustos, primero, reconocimiento parcial de su valor, mas tarde, y veneración unánime, al fin de su vida.

A los 18 años se trasladó á Alemania donde, bajo la mirada severa de Krause, aprendió el piano y algo mejor: la disciplina y pulcritud en el trabajo, que había de emplear, á lo largo de su vida, tanto en seguir aprendiendo y en enseñar, como en producir. De Alemania pasó á Italia. Dirigido con especial afecto por Enrico Bossi, completó sus estudios de composición, y al calor de esa maravillosa tierra mediterranea, madre y maestra de tantos preclaros artistas, se abrió su fantasia creadora, en desgranamiento ininterrumpido de obras, como una granada.

No es posible hablar del talento musical de Ponce sin mencionar tambien su vasta cultura y su bien asimilada erudición, sin aludir a sus cualidades generosas de maestro, o sin hacer referencia a su vuelo de escritor. Sobre todo no es posible hablar de Manuel Ponce sin recordar, con emoción y respeto, la dulce rectitud de su caracter, la santidad sonriente de su alma, la espiritualidad ejemplar de su vida y, en los últimos años, la paciencia inagotable con que sufrió el martirio de su cruel enfermedad. La última vez que me alejé de él, su espesa cabellera blanca parecía ya un cerco de claridad ultraterrena.

Además del dominio de la técnica, natural en un trabajador del sonido tan honesto y estudioso como Ponce, revelan sus obras plenitud de espíritu—velas hinchadas por el viento—holgura de tiempo—aguardando con calma el hallazgo del tema feliz para urdirlo y tejerlo sin prisa por concluir y entregar la obra—y, en consecuencia, falta de preocupaciones materiales. Quienes hayan conocido la vida franciscana de Ponce se sorprenderán al leer esta última afirmación; pero cesará la sorpresa cuando explique que lo mismo puede estar exento de preocupaciones materiales el que haya sobrepasado lo necesario, alcanzando el lujo, que quien se contente, del lado de acá, con lo indispensable. El solia decir:—y sentir—"el que pone pasión el las cosas, la quita de las esencias." Y, místico del Arte, repudiaba toda labor de artista que no fuera el resultado de "*Deus in nobis*..."

Recuerdo que en París vivía el dulce Maestro en un mi-

núsculo aposento—la industria y laboriosidad de Clema, su esposa y compañera, lo tornaba alegre y acogedor—rodeado del menor número de utensilios posible: la mesa frágil y pequeña, en donde compartía su frugal alimento con quien lo necesitase—aquél compositor ruso, siempre acompañado de su hijo, compositor también...—el sofá transformable en cama y algunas silla fatigadas en las cuales nos sentábamos con mucho cuidado y miramiento. En este limpio santuario de la pobreza, el piano era el altar donde oficiaba Ponce casi sin tregua, estudiando, analizando, componiendo. Si alguna vez llegaba yo de improvisto a la humilde morada y notaba que no trascendía de ella—siempre con discreción—el sonido del piano, me sobrecogía el temor de que estuviera enfermo. Y así sucedía. Solo la enfermedad o la ausencia suspendían aquel constante manar de belleza—propia o ajena.

El espacio concedido a estas notas y recuerdos no me permite escribir con holgura ni siquiera acerca de aquellas obras de Ponce que más sobresalen en los diversos campos tan prodigamente sembrados por su Musa. Me gustaría hablarlos de sus composiciones para gran orquesta como "Ferial", divertimento sinfónico tan férvido y vivaz en la captación de ciertas escenas populares, en que el ritmo, el canto y el color se entrelazan; los tres Bocetos del "Chapultepec", en los cuales penetra el rumoroso misterio de los arboles milenarios de ese poético bosque, y reminiscencias de canciones y danzas precolombianas. Igualmente, llamar la atención sobre sus poemas para voz y orquesta, su delicioso duo para violín y viola, diestro compendio de un cuarteto para dos de los instrumentos que lo componen; su graciosa Sonatina para violín y piano y otras obras más. La mayor parte de su producción orquestal, aunque inédita, ha sido escuchada y aplaudida, con frecuencia, en numerosos lugares de Europa, Estados Unidos e Hispano-América. Sus composiciones para grupos pequeños de instrumentos o para solistas se conocen menos y, en buen número, permanecen manuscritas.

Hay, sin embargo, una obra de Ponce, entre tantas y tan bellas como nacieron de su amor por la guitarra, que merece mención especial en esta Revista. Me refiero á su "Concierto del Sur", para guitarra y pequeña orquesta, dedicado al que ésto escribe. Desde la primavera del 1926 germinaban en su espíritu los temas principales de la obra y azares de mi vida errante, que nos apartaron al uno del otro, por largos años, impidieron entonces continuar y dar cima al proyecto. Hay que confesar que contribuyó tambien á ese retraso cierta dosis de escepticismo en ambos. Nos daba miedo que el sonido tenue y expresivo de la guitarra se perdiera en la orquesta o que sus delicados y poéticos timbres se desvanecieran ante la masa sonora, como lucecillas de la noche ante la invasión del día. Pero la voz de la guitarra es, por decirlo así, elástica. "*No suena fuerte, sino lejos*" ha dicho un ingenio musical de nuestra época. De cualquier modo, la obra esperó. Esperó hasta

que la tranquila y previsoría confianza de Mario Castelnuovo Tedesco—otro compositor a quien mucho debe la guitarra—venciendo temores y titubeos se adelantó á Ponce, creando el delicioso “Concierto en Re”. Ponce mismo me lo acompañó en México, al frente de la orquesta, y esa inolvidable experiencia fué el mejor acicate para que el músico mejicano exhumara y vivificase sus viejos temas y se pusiese a trabajarlos con ardor. Cuando regresé a mi casa de Montevideo, semanas mas tarde, encontré ya los primeros resultados de su labor. Con esa admirable paciencia que ennoblece por igual todas sus ocupaciones, así las mecánicas como las espirituales, iba escribiendo el Concierto en finisimo papel de avión y remitiéndomelo para su adaptación definitiva a la indómita guitarra. Cada vez que el cartero llegaba a casa con el abultado sobre, era día de fiesta para mi mujer y para mí. Suspendíamos nuestro cotidiano estudio y nos dedicábamos a leer y releer con toda el alma lo que acababa de salir de la pluma venturosa del Maestro.

—Maestro Ponce: de qué lugar escondido del cielo ha recibido V. la inspiración que desborda de este pasaje?—le preguntó Kleiber la víspera del estreno del Concierto del Sur en México, dirigido por él. Aludía a una de las frases mas conmovedoras del Andante.

—Del lugar—le contesté yo—en que se hallan los que además de ser músicos insignes son almas superiores. Ha sido un mensaje de ellos para el Hermano Terrestre...

Otra vez, durante el ensayo de la obra en Washington, Hans Kindler, que dirigía la orquesta, alzó su vozarrón sobre el haz sonoro de los instrumentos que en ese instante corporeizaban, por decirlo así, el espíritu de la frase susurrado antes por la guitarra, y exclamó:—“How beautiful this is!”

En las notas que, sobre ciertos aspectos de mi vida, estoy escribiendo para esta revista hallarán esos y otros recuerdos el espacio que les corresponde. Allí reuniré numerosos testimonios de la admiración que han despertado sus obras en compositores, artistas y críticos de casi todo el mundo. Los que impugnaron el talento de Ponce subrayan con su mediocridad la excelencia de quienes le prodigaron sus elogios.

No quiero, sin embargo, pasar en silencio una simpática anécdota de Manuel de Falla (que es generosa lección), sobre otra obra de Ponce no menos bella que el “Concierto del Sur”. Durante el inolvidable viaje que desde Ginebra a Venecia hicimos en mi coche Falla, Pepe Segura—amigo de ambos—y yo, hablamos mucho de Ponce. Yo trataba de informarlos con lujo de ejemplos y detalles, del carácter noble y elevado del Maestro mejicano, de sus costumbres puras y simples, de su vida humilde... Un día, en Cremona, entró Falla en mi habitación mientras yo trabajaba las Variaciones y Fuga sobre las Folias de España. Las escuchó con profunda atención y tal era su interés, que á veces me interrumpía para preguntarme, más con el gesto que con la voz, quién las había compuesto. Reteniendo mi respuesta hasta el final, dije:—Ponce. Y del generoso pecho de Falla brotó este grito:—“Cuanto me alegro que sean de él”. Es decir, se alegraba de que obra tan noble y bella hubiera nacido de alma tan bella y noble, de que la cosa creada fuese reflejo de su creador, de que no hubiese desnivel entre la Naturaleza moral del Artista y su arte. Por una vez, acontecía el mi-

lagro... ¿Por una vez? No. Allí estaba Falla que en esa difícil dualidad también era ejemplo y dechado...

Omisión imperdonable sería acabar estas notas sin dejar bien sentada en ellas la incomparable importancia que Ponce ha tenido en la renovación actual de la guitarra. Cualquiera que simplemente sienta amor por ese instrumento—cuanto mas los que han profesado en su religión—si no es duro de corazón y estrecho de frente tiene que reverenciar la memoria del Maestro. El la levantó sobre la escasa altura artística en que se hallaba. Al lado de Turina, Falla, Manén, Castelnuovo, Tansman, Villalobos, Torroba, etc, mas copiosamente que todos juntos, emprendió su noble cruzada con ánimo de liberar á la bella prisionera. Gracias a él—como a los que dejo nombrados—quedó la guitarra rescatada de la música escrita solo por guitarristas. Seamos francos: Fernando Sor,—el mejor de su época y, tal vez, el único compositor de la guitarra⁽¹⁾—salvo indiscutibles bellezas dispersas en algunos parages de sus largas obras y concentradas en buen número de las pequeñas, es tremendamente gárrulo, y su puesto en la historia de la guitarra muchísimo mas importante que en la historia de la Música. La guitarra no ha tenido por desgracia un Bach, un Mozart, un Haydn, un Beethoven, un Schumann, un Brahms, etc, etc, al nivel de los cuales se yerga la figura artística de Sor. En cuanto a Tárrega, mas santo que músico, como he dicho en otra ocasión, mas artista que creador, cuentan las obritas suyas no mas que como simpáticos escauceos de un delicado ingenio. Dentro del ámbito de la Música Hispana, ni siquiera hay que decir que carece de la trascendencia de Pedrell, Albeniz, Granados, Falla. Empeñarse en ver las cosas de otro modo es dar prueba de terco partidismo, que, si enaltece a quien lo siente con sinceridad, empujea por su desproporción al que es objeto de él.

Desde que conocí al Maestro Ponce, en México, allá por el año 1923, hasta que el dolor físico doblegó su voluntad de crear, compuso mas de ochenta obras para la guitarra; obras de grandes o pequeñas dimensiones pero todas bellas y puras, porque él desconocía la *malicia* de escribir volviendo, como el gira-sol, la faz al éxito. Le tenía sin cuidado quién concedía éste: si esas minorías que se dan la mano á través de las fronteras para jurarse el no proclamar genio sino a los miembros que las componen, o si las mayorías amorfas y poco exigentes. Escribía porque tenia que convertir sus impresiones del mundo y de la vida en expresiones musicales, sin importarle un bledo el aplauso de los unos o el beneficio de los otros.

Más que nadie debo gratitud al llorado Maestro porque respondió con profunda simpatía a mi renovado anhelo de metamorfosear a la guitarra. Y gracias a las fuerzas espirituales que él—y otros insignes amigos míos—ha puesto en acción, contemplo con intenso gozo como la crisálida se convierte en mariposa.

⁽¹⁾No me refiero a los excelsos maestros de la vihuela sino a los que compusieron para la guitarra.



La Guitarra y Yo

POR ANDRES SEGOVIA

MADRID

mi primer oyente

Tomé aposento en una humilde pension de la Calle de la Cruz, que me había sido recomendada por cierto amigo sevillano. El dueño, D. Gumersindo, se paseaba por sus dominios con un mono sobre el hombro, y había dado en la mas extraña chifladura que se pueda imaginar. Supeditaba al talante del caprichoso cuadrumano—á quien habían puesto el nombre de “Romanones”—la admisión de los pasajeros. El origen de tal extravagancia fue así: Hacía aproximadamente un año vino a hospedarse a la pensión un estudiante andaluz de buena apariencia y finos modales; su caracter jovial le conquistó sin tardanza la simpatía de los demas huéspedes, de las tiernas maritornes y del mismo patrón. Solo el mono le tenía violenta malquerencia, hasta el extremo de entrar en verdadero raptó de furia cuando el estudiante intentaba acariciarlo o pasaba cerca de él. Transcurrieron varias semanas y una madrugada, D. Pablito—nombre del pícaro—tomó las de Villadiego, sin abonar al dueño los cientos de pesetas que sumaban sus gastos y robando, además, ropas, joyas y objetos de la casa y de los pasajeros. Tan sutilmente se desvaneció, que la policía no pudo ponerle las manos encima.

—“Romanones” fué el único de nosotros que *caló* al ladrón—decía uno de los huéspedes, con aire muy serio, al compungido D. Gumersindo.

—Tiene V. en él a un experto psicólogo—agregaba el otro.

—El mono es el animal que mejor debe comprender al hombre, puesto que descendemos de él—anadia un anciano contrahecho, que sentaba con su aspecto, argumentos positivos en favor de la teoria.—Para impresionar a D. Gumersindo recordó que un amigo suyo catalán, llamado Raventós, era dueño de un mono poeta. “Lo tenia en su casa de campo y el mono se pasaba largas horas del atardecer sobre las barras paralelas de un parral contemplando con melancolía el crepúsculo o recordando con nostalgia alguna lejana compañera. Cuando la inspiración descendía sobre su espíritu, el mono, falto de palabra, expresaba su don poético rimando saltos: brincaba unas veces de la *primera* barra a la *tercera* y de la *segunda* a la *cuarta*; otras, de la *primera* a la *cuarta* y de la *segunda* a la *tercera*; y así continuaba hasta que consumia en ese lírico ejercicio el fuego de su corazón”.—y agregaba: “el mono de V., D. Gumersindo, no es menos singular que ese, y yo, la verdad, me serviría de él para escudriñar a los pasajeros. Quien sabe si, gracias a él, no llegamos a descubrir a algún malhechor todavía peor que D. Pablito.

En la mente enferma de D. Gumersindo hicieron surcos esas chanzas y lo inclinaron poco a poco a tomarlas en serio y probar su validez. Empezó por comparar con sus propias reacciones las del mono, ante la gente nueva y halló asombrosas coincidencias. A los pocos dias ya no

se atrevio a disentir de “Romanones” y finalmente sometió su pobre juicio, en tal manera, á las gesticulaciones del mono que cuando llegaban los viajeros a pedir hospedaje, haciendose el distraído, no les daba su respuesta hasta observar las manifestaciones de su oráculo; si éste lanzaba chillidos y hacia ademanes agresivos, era mal pronóstico; si muecas y piruetas alegres, buen aguero. D. Gumersindo se ajustaba a tal conducta y negaba o concedía el albergue solicitado.

Ni que decir tiene que, a gozar de tan divertida comedia se apresuraban, llegada la hora, los que ya estaban dentro de la pensión y muchos desocupados de afuera. Bien puede imaginarse el lector la hilaridad general, las cuchufletas, mofas, pullas y demas burlas que enderezaban los circunstantes a D. Gumersindo y al mono.

El patrón me adjudicó un cuarto amplio, alegre, con balcon a la calle y no mal amueblado. Por donde se inducira la simpática bienvenida que me dispense el animalito. A pesar de ello, alguna inquietante semejanza debió establecer D. Gumersindo entre mi aspecto y el del estudiante, porque, sin atreverse abiertamente a contradecir el veredicto del mono en favor mio, se puso a cubierto de cualquier equivocación de éste, pidiéndome dinero adelantado.

Las relaciones entre “Romanones” y yo fueron cada dia mas frecuentes y afectuosas... Solía estar al acecho de mis entradas y salidas para que lo regalara con las chucherías que le traía yo de la calle, o con los trozos de fruta que apartaba para él de las parcas porciones de mi mesa.

Una mañana temprano oí ruidos en la puerta de mi cuarto y fuí a abrirla. El mono saltó sobre mí, arrastrando la cadenilla con que solía estar sujeto a la mano de su dueño, y se puso a mirar dentro de mis bolsillos con celeridad y destreza. Le hice algunas caricias, para recompensarlo de la calma con que sufrió su desengaño, y pronto se acurrucó en mis brazos, dejando escapar aquella retahíla de sonidos guturales con los cuales expresaba su satisfacción y contento. Al poco rato lo coloqué blandamente en una butaca y tomé la precaucion de atarlo al brazo de la misma. Cogí la guitarra para continuar mi estudio diario, y el primer acorde lo espantó de tal manera, que se dió á soltar chillidos como si lo apalearan; pero se fué calmando y al espanto sucedió vehementemente curiosidad. Pugnaba por desasirse y por venir a examinar, de cerca, el dulce misterio sonoro. Yo proseguía imperturbable mi trabajo y lo vi ceder, poco a poco, al opio sutil de la musica hasta que cayó en la inacción y en el silencio; solo movía sus ojos tristes para acompañar los continuos cambios de mis manos. La nerviosa comicidad de su cuerpecillo quedó por decirlo así, paralizada en éxtasis contemplativo como si la vitalidad de todo su ser se hubiera concentrado en el esfuerzo de oír y comprender.

Cerca de una hora había transcurrido, cuando se oyeron pasos recios en el corredor. Instantes después abriose la puerta y apareció la figura estrafalaria de D. Gumersindo, con la expresión de angustia en sus ojos. Era la hora en que solian llegar a Madrid los trenes principales de Andalucía y Cataluña, y D. Gumersindo andaba buscando á su oráculo. Al vernos juntos, respiró, aliviado.

—Temia que se hubiera escapado,—dijo.

—Vino a escucharme—contesté yo sonriendo—déjelo V. aquí, de vacaciones...

"Romanones" vio' que D. Gumersindo se acercaba a él con ademan de llevárselo y se puso a gritarle frenéticamente como si se tratara de repeler a un pasajero indeseable. D. Gumersindo, amoscado, lo castigó, y el mono replicó mordiéndolo en la mano. Vociferaciones, amenazas, palabrotas y ordenes coléricas del dueño; chillidos del mono que logró escaparse de entre las manos de su amo y, saltando de mueble en mueble subirse a mis hombros como si buscara refugio en un arbol del paraíso; carreras y burlas de las criadas y chanzas picantes de los vecinos de piso, que acudieron a reirse de cerca, convirtieron mi habitación en lugar de regocijo, confusión y desorden. Finalmente huyó el mono escaleras abajo y antes de precipitarse tras él, dejó D. Gumersindo flotando en mi cuarto estas airadas palabras:

—Ha trastornado V. a mi pobre mono con su guitarra. ¡Lie su atillo y marchese!

—Está celoso—comentó la camarera que me atendía, frescachoma y bien parecida—está celoso, dijo bajando la voz —porque no es un mono, sino una mona. Yo lo miré el otro día...

(se continuará)

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a note on the preludios of Manuel M Ponce

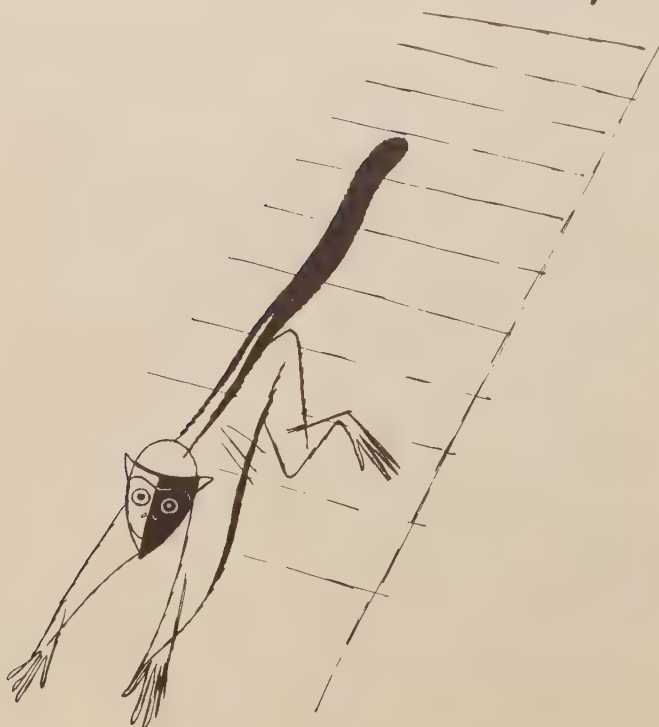
BY JESUS SILVA

'Six Preludes' were written by Manuel Ponce for young Juanita Chávez, daughter of the celebrated Carlos Chávez, for whom Ponce had always felt great tenderness since she was a baby. Once, when she was five years old, he promised her some toys, but for some reason or other the toys were never acquired.

The years passed and once again came the occasion for the gift promised earlier. By now Juanita was studying the guitar with me and the toys which Ponce had promised had been converted — into the inspired 'Six Preludes' which he had written for her, and in which have remained confined the spirit of sadness and melancholy — the moods which predominated during the last months of his life.

Shortly after the *Preludes* had been finished, when I played them for the first time to the Maestro — expecting his comment on my transcriptions and fingering — his gentle wife Clemita discreetly pointed out to me how the Maestro approvingly nodded his head as he listened — his dimmed eyes full of sadness and yet reflecting deep satisfaction with the results.

EDITOR'S NOTE: All six of these 'Preludes' will be published serially in the Music Supplement, commencing with this issue.



the Chronicle

NEW YORK

Society of the Classic Guitar

Gregory d'Alessio, Secretary

314 East 41st Street, New York 17, New York

After the usual summer vacation from its activities, the Society inaugurated the 1948 fall season with a meeting at La Zambra on October 5th. A splendid turnout was recorded, evidence of the fast-growing membership of the Society. After a short business meeting, a musical program followed. Mirko Markovich, V. Bobri, Gregory d'Alessio, Joe Taylor, John Denaro, Antonio Petrucci, and Saul Marantz played several numbers each, and John Cosgrove, ballad singer, delivered some American folk songs, accompanying himself on the guitar. Harry Volpe, guitarist, publisher of guitar music, and one of the newest S.C.G. members, was introduced from the floor and welcomed into the ranks. Announcement was made that Vicente Gomez, Vice-President of the S.C.G., was expected back in New York on October 6th, after a trip to Europe, where he spent the summer with Mrs. Gomez.

The S.C.G. has attracted of late several interesting new members—interesting in that their love for the guitar and fascination in its beauty exceed their ability to play it. Carl Sandburg is one. Sandburg, distinguished author whose latest book, *Remembrance Rock*, is a leading Pulitzer Prize contender, is also known throughout the U.S. and the rest of the world, as a singer of ballads and an authority on their origins and history. Alice Marble and Ethel Smith are two other recent members. Miss Marble is a former tennis champion and still does well with the racquet. She sings to her own guitar accompaniment. Miss Smith is a little lady who plays the organ (her most recent appearance was in Walt Disney's *Melody Time*), specializing in Latin-American rhythms. Her recording of *Tico Tico* is a best seller here. Add to these three the names of Beardsley Ruml, author of the U.S. "pay-as-you-go" income tax plan, and Artie Shaw, the distinguished orchestra leader who would rather play Bach than Boogie-Woogie, and one can readily see how the guitar reaches into many walks of life for its followers.

Rey de la Torre, the brilliant Cuban guitarist, left New York in late October for Havana, where, on November 1st and 3rd, he gave concerts before the Pro-Arte Society. He will make a concert tour of many cities of Cuba, returning to New York, if plans work out, in December.

Some musical activities in New York, listed chronologically: May 9th: N.Y. debut of Jose Vidal, of Cuba, playing Flamenco guitar to the dancing of Rosario and Antonio at the Adelphi Theatre; May 20th: N. Y. debut of Julian Martinez, Flamenco guitarist from Spain, playing for dancer Ana María, Carnegie Hall; May 25th: Suzanne Bloch, lutenist-guitarist, playing in a dance recital given by the students of the Neighborhood Playhouse School of the Theatre—music written by Miss Bloch for the *The Purification* number, by Tennessee Williams; May 26th: Ronald Guzman, debut, playing Flamenco rhythms to the dancing of Vela Montoya—at the Barbizon Plaza; June 18th: New York debut of Moisés Rodríguez, Mexican—at Town Hall. Program of Bach, Sor, Albéniz, Granados, Malats, Torroba, and Tárrega. Elsewhere in U.S.: Tanglewood, Lenox, Massachusetts, July 7th, 1948. The first appearance of the guitar in the famous Tanglewood concerts was marked by great acclamation. The guitarist, Suzanne Bloch, member of the Society of the Classic Guitar, played with the flute, viola, and violoncello, in a program of chamber music by Franz Schubert, under the direction of Serge Koussevitsky. Washington, D.C., May 1st, 1948: The Spanish Guitar Society of North America presented Dorothy Perronoud, guitarist, and Elizabeth Hastings, soprano-guitarist. Miss Perronoud played Sor, Ponce, Bach, Granados, and Tárrega. Miss Hastings sang to her own guitar accompaniment, songs of Chile, Ecuador, Colombia, Peru, Venezuela, and Cuba. West Orange, N.J., Sept. 12th: Guitarist H. Schilling writes of a guitar group in his town known as the Albert Guitar Quartette. The name of this musical group was inspired by Hein-

rich Albert, who, in appreciation, wrote and dedicated to it, a new composition.

SANTA FE, New Mexico

Oliver La Farge, distinguished American author and President of The Guitar Club of Santa Fe, was in New York briefly in early October, and spoke of the possibility of Carlos Montoya, Flamenco guitarist, appearing in Santa Fe for a winter concert. Mr. La Farge also expressed the hope that Segovia will again give a concert there as he did last winter. Another Santa Fe member who checked in with S.C.G. during the summer was Rolfe Mason, Flamenco guitarist and well-known cartoonist. Reversing the process, young Steve Newberry of the New York S.C.G., left for Santa Fe last Summer where he is now giving lessons on the guitar, in both Flamenco and classic styles.

HOLLYWOOD

The American Guitar Society

Vahdah Olcott Bickford

2031 Holly Hill Terrace, Hollywood 28, California

In April, this Society presented Vahdah Olcott Bickford in her tenth recital devoted to the guitar solos of Dionysio Aguado (1784-1849). The program follows:

Seven Etudes—C major, E minor, A minor, A major, A minor, E major; *Andante C major*; *Andante E Minor*; *Adagio Cantabile*; *Seven Valses* (Nos. 11, 12, 13, 14, 15, 16, 17) from "*Diez y Siete Valsas*"; *Andante and Valse #9* from "*Diez Andantes*". The Fifth Ancient Music Concert of the American Guitar Society took place in May, in which were featured other stringed instruments besides the guitar.

GUITAR ENSEMBLE—*Drink To Me Only with Thine Eyes*, Old English (Transcription by Vahdah Olcott Bickford).

GUITAR SOLO, Mary Knoche—*Andante* from "*Surprise*" *Symphony*, Haydn-V. O. Bickford.

GUITAR SOLOS, Trevor T. White—*Charmante Gabrielle* (16th Century), Ducaurroy; *Sarabande* from *Suite*, Robert de Visée (1682).

GUITAR SOLOS, Jean Hafford—*Menuet No. I*, Robert de Visée; *Bouree*, Robert de Visée.

GUITAR DUETS, Zarh M. Bickford and Vahdah Olcott Bickford—*Old Church Chorales: Let All Give Thanks to God*, Johann Kruger (1649); *Jesus My Reliance*, Johann Kruger (1653); *Beloved Jesus, We Are Here*, J. R. Ahle (1664).

GUITAR TRIOS, Vahdah Olcott Bickford, Zarh M. Bickford, and Frederic Mulders—*Badenerie* from *Suite for Flute and Strings*, Bach (Trans. Z. Bickford); *Serenade of the Jealous Lover*, Gretry (1741-1813) (Transcription by Vahdah Olcott Bickford).

GUITAR SOLOS, Frederic Mulders—*Gigue* and *Gavotte*, Sylvius Weiss (1686-1750).

GUITAR DUETS, Vahdah Olcott Bickford and Frederic Mulders—*Passepied* from *5th English Suite*, and *Prelude*, Bach (Trans. V. O. Bickford).

GUITAR DUETS, Vahdah Olcott Bickford and Zarh M. Bickford—*March*, Bach; *Minuet* from "*Don Juan*," Mozart-Fortea; *Gigue* from *Sonata in D*, Baldasare Galuppi (1706-1785); *Prelude*, William Byrd (1588-1623); *Alman*, Dr. John Blow (1648-1708), (Transcriptions by Vahdah Olcott Bickford).

GUITAR SOLOS, Vahdah Olcott Bickford—*Corrente* (from *Tablature*), Giovanni Battista Granata (Published in 1680); *Introduction and Variations on Theme* from "*The Magic Flute*," Mozart-Sor.

NOTE: *Badenerie* by Bach, and *Serenade of the Jealous Lover*, both first performances.

The summer season notwithstanding, Mrs. Bickford gave her eleventh Aguado recital in June, playing: *Three Etudes* in C Major; *Etude* in E Minor; *Two Valses*, #1 and #2, from Op. 12; *Adagio* in A Major; *Andante* in A Major; *Andante* in C Major; *Menuet*; *Adagio* in D Major; *Andante* and *Valse* #10, from "*Diez Andantes*."

A program called *The Spirit of Song* was presented by the

Society in July. The following guitar numbers were heard:
GUITAR ENSEMBLE—*Drink To Me Only with Thine Eyes*, Old English (Trans. by Vahdah Bickford); *Sweet and Low*, Barnby-Barker; *Old Spanish Carol* (Trans. by Vahdah Bickford); *Swiss Walking Song* (Trans. by Vahdah Bickford).

GUITAR SOLOS, Mary Knoche—*Flow Gently, Sweet Afton*, Spillman (Trans. by Vahdah Bickford); *The Rosary*, Nevin.

SONGS WITH GUITAR ACCOMPANIMENT, Estelle Piccirillo—*Dark Eyes*, Russian Gipsy Song; *The Three Caballeros*, Spanish.

TRIO, Mandolin, Morris G. Van Auken; Mando-cello, Zarh M. Bickford; Piano, Dora Nizamis—*Ah! Sweet Mystery of Life*, Victor Herbert.

GUITAR SOLO, Jean Hafford—*Ballade Circassienne*, Alfred Cottin.

GUITAR DUETS, Zarh and Vahdah Bickford—*My Most Beautiful Song*, Franz Abt; *From The Days Of Youth*, Franz Abt; *Forest Echoes*, Franz Abt; *How Can I Leave Thee (Thuringian Forest Song)* (Trans. by Adam Darr).

GUITAR SOLO, Zarh M. Bickford—*In Cupid's Garden*, Max Eugene.

GUITAR DUETS, Vahdah and Zarh Bickford—*Venetian Gondolier Song*, Op. 19, Mendelssohn (Trans. by Emile Jaksch); *Winter Song*, Mendelssohn (Trans. by Klinger); *Spring Song*, Mendelssohn (Trans. by E. H. Frøy); *May Song*, Schulz-Weida (Trans. by Vahdah Olcott Bickford).

GUITAR SOLOS, Vahdah Olcott Bickford—*Peruvian Air with Tremolo Variation*, Romero; *Chant des Oiseaux (Song of the Birds)*, Zurluh; *Di Provenza Il Mar* from "*La Traviata*", Verdi-Ferrer; *Londonderry Air (Old Irish Song)* (Trans. by Vahdah Olcott Bickford); *Elaboration on an Old French Song "Partant Pour la Syrie"*, M. Giuliani; *Introduction and Variations on Air from "The Magic Flute"*, Mozart-Sor.

GUITAR AND PIANO DUETS, Vahdah and Zarh Bickford—*Air Tyrolienne*, Neuland; *Non Piu Mesta*, Neuland (Italian Song); *Variations on old German Song*, Neuland.

Mrs. Bickford played in a Chamber Music Evening given by the Women's Club of Local 47, A.F.M. on August 8th. The piece in which Mrs. Bickford participated was Josef Schnabel's *String Quintet with Guitar*, consisting of *Larghetto*, *Larghetto Menuet*, *Allegro*, and *Rondo*. Mrs. Bickford has done this composition several times in the past, but to her knowledge, she is the only guitarist who has ever played it at all in this country. On September 26th, the American Guitar Society celebrated its 25th Anniversary with an event called *A Festival of Dance Music of All Countries and Periods*. The program:

GUITAR ENSEMBLE (Music Box effect, piano accompaniment), Zarh Bickford—*Bolero*, arr. by Mme. Sidney Prattern; *Butterfly Dance*, Newton; *Manikin Dance*, Vahdah Olcott Bickford; *Moorish Dance*, Paul Kaiser.

GUITAR DUETS, Amy Bennett and Zo Hyman—*Valse Lente*, Joseph Kuffner; *Landler from "Der Freischütz"*, Carl Maria von Weber-Kuffner; *Scottish Dance*, Joseph Kuffner.

GUITAR DUET, Jean Hafford and Mary Knoche—*Priscilla (Menuet)*, Corbridge-Liddicoat.

GUITAR SOLOS, Jean Hafford—*Menuet*, Robert de Viseé (Published in 1686—Dedicated to Louis XIV); *Valse, "Coquetería"*, Vladimir Bobri.

GUITAR SOLOS, John E. Curtiss—*Two Pavanas*, Luis de Milán (1535); *Pavane from "Orchesographie"*, Arbeau; *Lute Piece*, John Dowland (1603).

LUTE SOLOS, Vahdah Olcott Bickford—*Old Dutch Dance*, Maatthaus Weissellius (1591); *Ballet*, George Leopold Fuhrmann (1615); *Bourrée from Lute Suite in E Minor*, John Sebastian Bach.

GUITAR DUETS, Zarh and Vahdah Bickford—*La Natita—Mazurka*, Juan Alais; *La Perezosa—Mazurka*, Juan Alais; *Dance of the Reed Pipes from "Nutcracker Suite"*, Tschaiakowsky—Vahdah Bickford; *Six Lancers*, Eduard Bayer.

GUITAR DUET, Zarh and Vahdah Bickford—*Doll Dance*, Nacio Herb Brown.

GUITAR SOLOS, Vahdah Bickford—*La Favorita—Polka*, Guilio E. A. Alary-Kuffner; *Leonie—Polka*, Mazurka; *Adelita—Mazurka*, Francisco Tárrega; *El Vito Sevillano—Danza*, Hernan-

dez-Ferrer; *El Ole—Jota*, Spanish (Anon.), Trans. by M. Y. Ferrer; *Tarantella*, Edmund Parlow; *Hopak—Russian Dance*, Alexander Nemerowski.

GUITAR SOLOS, Vahdah Bickford, Zarh M. Bickford at the piano—*Gavotte*, Gossec—V. O. Bickford; *Spanish Dance*, Moszowski—Bickford.

Hollywood Guitar Society

Ben Irwin, President

1842 N. Wilton Place, Hollywood 28, Cal.

Like its sister organization in Hollywood, the American Guitar Society has persevered through the summer with some interesting programs and players. Going back to March, we note a concert in which the guitar was joined with the violin and clarinet, featuring compositions by Bach, Sor, Coste, Torroba and Tárrega, the players being Syd Bender, clarinet, David Wollner, violin, Ben Irwin, guitar, and Peter Colonna, of the New York S.C.G., solo guitarist. In April a program devoted to guitar solos only, brought forth compositions by Valverde (*Clavelitos*, played by Irwin), Paul Jones (*Bolero*, played by Jones), Bach-Segovia (*Gavotte*, played by Fred Bannasch), Tárrega (*Capricho Arabe*, played by Bannasch; *Rosita*, played by Joseph Breunsteiner; *Lágrima*, played by Luis Elorriaga), G. Gomez (*Mexican Dance*, played by Breunsteiner), Elorriaga (*Samba*, played by author), and Padilla (*La Violetera*, played by Irwin). In June, July, August, and September, at the home of Dr. and Mrs. Arthur Cecil, the music of composers other than those listed above was presented: V. Gomez, Giuliani, Vinas, Chopin, Oteo, Holbing, Lecuona, Sabicas, Yañez, Albéniz-Bickford, Ferrer, Grieg-Bickford, Rimsky-Korsakoff-Bickford, Francisco Gomez, and George M. Smith. Besides the players already mentioned, Gay Fusco, Arthur Cecil, Edw. Freeman, Charles Raffell, Richard Tibby, and George M. Smith participated in the guitar solos. Among other activities of the Hollywood Guitar Society, are the formation of a library which Mr. Irwin is undertaking, and lectures, the latest of which was a talk on the history of the guitar and guitar makers. Luis Elorriaga presented these before the membership in September.

In Los Angeles, the New Friends of Old Music presented during the summer, four Chamber Concerts refreshingly called *Evenings on the Roof*. In the September 12th concert, guitarists Al Hendrickson and Arthur Z. Orzeck played, together with violin and cello, Bach's *Sonata*, 4, C minor, and Corelli's *Sonata*, 12, Op. 5 (*La Follia*). Both were well received and an encore was called on the Bach number.

CEYLON

The first meeting of the Ceylon branch of the Philharmonic Society of Guitarists was held in March. Guitar recordings were heard, plans made for the future and several members played. These included Eustace Delay, Ernest de Saram, Miss W. de Saram, and D. de Saram. Ernest de Saram is secretary of this group.

GERMANY

The frequent appearance of the guitar in German concert halls has moved the Zweibrücken newspaper "*Die Rheinpfalz*" to devote considerable space from time to time to the instrument. In an article announcing a coming concert by the Molino Trio, consisting of Heinrich Albert, Marianne Rauschmayr and Fritz Walter Weidemann, the observation is made that "there are indications of a new development which bids fair to return the guitar to her rightful place..." and that "the slowness of the process finds a partial explanation in the dearth of good guitarists."

Mainly through the efforts of a certain duchess of Weimar, the article goes on to say, the guitar finally reached Germany in 1780 and flourished for fifty years after that. One cause of the ascendancy of the guitar was the gradual retirement of the lute at the end of the 18th century. In this golden age of the guitar, Karl Maria von Weber, Franz Schubert, and poets E. T. A. Hoffman, Nikolaus Lenau, and Theodore Korner fell

under the spell and in 1815 the German violinist Louis Spohr and the Italian guitarist Giuliani gave concerts together. With the introduction of the piano around 1830, the guitar began to lose its hold. Orchestras replaced plucked instruments with the bowed string, and intimate music as a whole began to disappear, since the great concert halls required instruments capable of producing strong sounds. Music schools erased the teaching of guitar from their curriculum, and guitarists lost the means for their education. But with the new century, *Die Rheinpfalz* continues, a reaction set in. A longing for "small music" as against the great masses of sound produced by our modern orchestras began to manifest itself. In Munich the society known as the *Internationaler Gitaristen Verband* was formed in 1899, and to this day, Heinrich Albert remains one of the mainstays of the development of the re-appreciation and the renaissance of the guitar in Germany. By means of his school and the editing and publishing of guitar music of the masters he has formed a bridge to the older tradition of the instrument.

AUSTRIA

Ernst Zelezny, Viennese guitarist, in a letter to THE GUITAR REVIEW writes of "... the guitar already forming a secure ingredient of Vienna's musical life..." and that in April he gave a successful concert in the *Schubert-Saal*, Vienna, of music by Kuhnau, Rameau, Sor, Aguado, Paganini, Mertz, Torroba, Terzi, and Tárrega.

THE GUITAR REVIEW is in receipt of a book for beginners from, and by, Luise Walker, professor of guitar in the Vienna Conservatory of Music and president of the *Bund die Gitaristen Oesterichs*. The book sets forth methods of daily training, containing scales and exercises. More of this book in subsequent issues of this magazine.

BEIRUT

Our correspondent, J. Abelo, sends news from Beirut of the sensational concert given early this year by the Italian guitarists Mario Schenone and Arturo del Corso, with Vrouyr Mazmanian. So enthusiastically was the concert received by the public that the sponsors, The American University of Beirut, were obliged to repeat it a few days later. The auditorium, which seats 650, was crowded to capacity on both occasions. Music by Taraffo, Monti, Margutti, Bach, Albéniz, Mozzani, Metra, Bizet, Susa, Paganini, Sor, Tárrega, Vinas, Rodríguez, Migliavacca, and Padilla was played.

CAIRO, Egypt

Active in this city, during April, doing a considerable amount of radio work, was the solo guitarist, Miguel Abloniz. Several programs received from him include pieces by Bach-Segovia (*Prelude-Allemande*), Tárrega (*Gavotte*), Granados (*Tonadilla*), Albéniz (*Rumores de la Caleta*), T. Breton (*Jota*), and by Mr. Alboniz himself (*Troisième Etude*).

PUERTO RICO

Escuela Superior Central, of Santurce presented early this year Manuel Gayol, soloist, in a program of guitar music by the following composers: Sor (*Dos Estudios*, *Minueto*, *Tema Variado*), Bach (*Minueto*, *Polonesa*), Tárrega (*Preludio*, *Capricho Arabe*, *Recuerdos de la Alhambra*), Sanz (*Preludio y Sesquialtera*), Fernandiere (*Rondo*), Torroba (*Sonatina*), Calleja (*Canción Triste*), and Campos (*Un Conflicto*).

PARIS, France

Andre Verdier, director of the French guitar group known as *Les Amis de la Guitare*, writes of a visit in August of George Giusti, member of the New York society and one of the art directors of THE GUITAR REVIEW. The visit, a memorable one to both parties, culminated in exchanges of good wishes by Verdier and Giusti to the members of their respective societies. When Mr. Giusti left, he carried away with him a violet taken by Mr. Verdier from a wreath laid four years ago on the tomb of Fernando Sor. This violet was presented to V. Bobri of the S.C.G. by Mr. Giusti on his return to the

U. S. A., as an expression of esteem from the president of one society to another. In another letter, M. Verdier writes that on the 16th of September, Ida Presti, eminent French guitarist, played with the orchestra of Radio France. The composition was the *Concerto of Aranjuez*, by G. Rodrigo.

ITALY

From a small bulletin issued by the *Scuola di Chitarra "Luigi Mozzani"* in Genoa, the following items interested us: The bulletin, in answer to queries as to why Segovia had not given a scheduled concert in Italy this year, informed its readers that for reasons of health the guitarist was forced to cancel not only his Italian engagement but other scheduled appearances in Europe; that Segovia will play in December of this year. (Editor's Note: When last seen in New York, in early September, Segovia was in perfect health, and on the eve of his departure for Europe with a heavy schedule ahead of him.)

AUSTRALIA

News reaches us from Sydney of the formation of a guitar association known as the Society of the Classical Guitar of Sydney, R. S. Adams, President. Mr. Adams plays a guitar of his own make, and lectures on the construction of the guitar before his group and other interested parties. THE GUITAR REVIEW and societies the world over welcome this new organization to the guitar fraternity which knows no boundaries.

HOLLAND

We are indebted to Ries de Hilster of Hilversum, Holland, for the following items: Guitarist Hans Jongman, 22, of Amsterdam died in May. Koos Tigges played last Spring over Radio Hilversum, several guitar solos, both plectrum and finger-style. In May, Mr. de Hilster played the guitar part in a program of Dutch peoples' songs with a small orchestra composed of violin, mandolin, piccolo, flute, clarinet, bassoon, xylophone, celesta, and kettle drum—all soloists members of the Radio Philharmonic Orchestra of Hilversum. Mr. de Hilster expressed the hope, in his dispatch to us, that his guitar group would prove successful in negotiating for the appearance of Ida Presti, French soloist, in his country for a series of concert and radio appearances. Also received from de Hilster—copies of the magazine *De Kunst*, of which he is editor—an excellent, compact, and informative publication devoted to the guitar and mandolin.

GREAT BRITAIN

Under the patronage of Their Majesties The King and Queen of England, The Edinburgh International Festival of Music and Drama took place in Edinburgh, Scotland during the period of August 22 to September 12. On September 7th, Andrés Segovia, guitarist, contributed his part of the extensive musical and dramatic doings with a recital. His first program in the Festival follows: *Préambule*, *Sarabande*, *Gavotte*, and *Sonata*, both by Scarlatti, *Allegretto*, by Rameau, *Andante* and *Minuet*, by Haydn, *Prelude*, *Fugue*, *Courante*, *Sarabande*, *Bourrée*, *Menuet*, *Gavotte en Rondeau*, by J. S. Bach, *Norteña* by Crespo, *Mazurka* by Tansman, *Fandanguillo* by Turina, *Dance in E minor*, by Granados, and *Sevilla*, by Albéniz. For encores, he played *El Mestre* and *La Filla del Marchant*, both by Llobet, and *Recuerdos de la Alhambra*, by Tárrega. In his second program, Segovia played: *Two Pavanas*, by Milán, *Prelude*, *Allemande*, *Gavotte*, *Gigue*, by Weiss, *Passacalle*, by Couperin, *Variation on a Mozart Theme*, by Sor, *Chaconne*, by Bach, *Madrónos*, by Torroba, *Impresiones Ibéricas*, by Ponce, *Tarantella*, by Castelnuovo-Tedesco, *La Maja de Goya*, by Granados, *Leyenda*, by Albéniz, and for encores, *Estudio en Si Menor*, No. 9, by Sor, and *Fandanguillo*, by Torroba. Mr. Segovia's third recital took place on September 10th, and he played the following compositions: *Two Gallarda*, by Dowland, *Three Little Pieces*, by Purcell, *Aria with Variations*, by Handel, *Menuet*, by Haydn, *Omaggio a Boccherini*, by Castelnuovo-Tedesco, *Two Studies*, by Villa-

Lobos, *Antaño*, by Espla, *Mazurka*, by Ponce, *Danza No. 5*, by Granados, *Mallorca* and *Torre Bermeja*, by Albéniz, and for encores, *Recuerdos de la Alhambra*, by Tárrega, and *Nor-teña*, by Crespo.

To our readers who do not have the privilege of receiving the bulletin of the Philharmonic Society of Guitarists, containing excellent coverage of guitar news of Great Britain as well as other guitar centers, we pass along some items of interest: In his message appearing in the July-August bulletin, Dr. Boris A. Perott, President of the P.S.G., mentions the possibility of the introduction of a Chair for the guitar in the Royal College of Music—depending on the finding of a suitable teacher and a sufficient number of pupils to warrant the establishing of such a Chair. The possible fulfillment of this dream was started when young Julian Bream demonstrated to the powers that be in the Royal College, the art of classical guitar playing. So impressed were the officials, that the promise was exacted on the terms mentioned above. An important guitar event of the summer took place in Westminster on July 17th, when Julian Bream gave a special recital of guitar solos under the sponsorship of the P.S.G. In a hall filled to capacity, Dr. Perott preceded the music of young Bream with a short address on "Famous Musicians and the Guitar." The musical part of the program included works by Bach, Sor, Handel, Ponce, Albéniz, and Turina. The *piece de resistance* of the evening, from the standpoint of novelty, was a twenty-five-minute-long concerto by Ernest Shand, late British composer for the guitar. The work, entitled *Premier Concerto pour Guitare*, was originally written for guitar and strings, but the manuscripts of the other instruments have been lost, according to Wilfred Appleby, Editor of the P.S.G. Bulletin, and in 1896, was published by Schott and Co. Ltd., arranged for guitar and piano. During the playing of the Shand concerto, an amplifying apparatus was fixed to Bream's guitar. Mr. Appleby says it was described by the man who developed it as "a form of contact microphone which picks up the sound direct, so preserving the natural tone." Bream gave a brilliant performance. He was assisted at the piano by Reginald Evans. Proceeds of the concert went into a fund to be used for the furthering of Julian's career as a guitarist. The aforementioned Schott and Co. Ltd., music publishers of 48 Great Marlborough Street, London W.1, are bringing out a new series of guitar solos by contemporary composers, among the first of which is a composition by Terry Usher, entitled *Impromptu* and *Minuet*. This piece sells at 2/6, British money. Other branches of the P.S.G. in Britain are heard from—Cheltenham, Manchester, and Birmingham, all of whom are now meeting regularly and playing as diligently as ever. Heard at a Cheltenham meeting recently were the ladies Appleby, Prior, and Neining, and the gentlemen Lapworth, Appleby, Bridell, and Nisancioglu. In Manchester, the familiar names of Postles, Goymonde, Ridinge, Duarte, Usher, Pettin-ger, and Duckers appear in musical programs devoted to the guitar. Birmingham was inactive during the summer, but resumption of meetings were to start in September, according to Secretary Bulent Niscangiolu.

In mid-September, the Welsh Guitar Circle held its first meeting of the 1948-49 season in Brigend. Guests of the evening were Mr. and Mrs. Wilfred Appleby. Mr. Appleby, Editor of the P.S.G. Bulletin, guitarist, and writer on matters pertaining to the guitar, was congratulated by the President of the Welsh Circle, Ernest C. Haigh, for the excellent service rendered to the guitar by Mr. Appleby. Mr. Morton Lawrence, Secretary of the group, read letters of greeting from Andrés Segovia and Boris A. Perott, President of the Philharmonic Society of Guitarists in London. A musical program of Racamora, Carulli, Bach, Roch, Cramer, Shand, Chopin, Appleby, Fortea, Haydn, and Handel followed. Players included Morton Lawrence, Ernest Haigh, Mr. and Mrs. Appleby, and Judith Lawrence (age 11).

ARGENTINA

News too late for the last issue of THE GUITAR REVIEW but none the less important, comes to us from Argentina that

on April 14th, "The Day of the Americas", the Argentine Academy of the Guitar was founded. Recognizing at last a long-felt necessity for a formal institution which would keep the guitar a living thing, the Academy will strive in this aim by promoting the "artistic, technical, and scientific study of the guitar". The officers of the Argentine Academy of the Guitar are: *President*—Sr. Ricardo Muñoz, *Vice-Presidents*—Dr. Elias Martínez Buteler, Dr. Carlos Flosiani, *Secretary General*—Sr. Juan B. Godoy, *Assistant Secretary*—Sr. Domingo Nocera Neto, *Record Secretary*—Sra. Angelica Vizcaya de Basaldua, *Treasurer*—Dr. Antonio Casacuberta, *Assistant Treasurer*—Sr. José M. Peixoto, *Auditors*—Sr. Luis M. Castellanos, Sr. Marcial V. Tobal, *Committee*—Sr. Adolfo A. Pacheco, Sr. Ricardo M. Llanes, Sr. Segundo Contreras, Sr. Nicanor Gómez Alais, Sr. Constantino S. Villar, Sra. María L. Ramón de Sosa, Sra. Ofelia von F. Martínez, Sr. Eduardo D. Bensadón.

On this same April 14th, Vladimir Bobri, President of the Society of the Classic Guitar in New York, was unanimously elected by the Academy as a Corresponding Member, in recognition of his years of service to the cultural and artistic advancement of the guitar.

Correspondent Gerónimo J. Calvento of Buenos Aires informs us of two important guitar events in that city—the first of which took place on July 24th and was delivered by Yolanda Davis, who played compositions by Zeballos, Anido, Aguirre, Luna, Muñoz, Morales, Torroba, Granados, and Albéniz. The second concert also took place on the 24th. In homage to the Argentine composer, the late Julio S. Sagreras, 18-year-old M. López Ramos played a program of Sagreras' compositions which included *Vidalita Capricho*, *Estudio No. 29*, *Variaciones sobre la Chacarera*, *Oración*, *Danza de Odaliscas*, *Preludio*, *Estudio Caprichoso sobre la Huella*, *Cajita de Música*, and *Moto Perpetuo*.

MEXICO

Guillermo Gómez of Mexico City writes in a letter dated August 31st, that he plans to make a fall or winter concert tour in Europe and the United States.

From a March bulletin issued by *Sociedad de Amigos de la Guitarra*, we learn of the election of a partially new set of officers of that society: José Rangel Covarrubias, President; Guillermo Flores Méndez, Secretary; Jorge Reyesvera Sánchez, Sub-Secretary; Carmen Espínola Veyro, Treasurer—the rest of the executive committee consisting of Señores Escobar, Pietrogiovanna, Pena, and Alanís. In April, the *Sociedad* presented its first recital of 1948. The players were Galo Herrera Escobar, Jorge Reyesvera, Guillermo Flores Méndez, José Oloarte León, Gracia Castañón de Oloarte, and Eduardo Vázquez Peña. The music consisted of compositions by Rameau, Coste, Giuliani, Milán, Torroba, Albéniz, Sor, Ponce, Llobet, and G. Gómez. In an interval of the program, announcement was made of the election to honorary membership to the *Sociedad* of Dr. Jesús C. Romero. Eduardo Vázquez Peña gave two concerts in Guadalajara in June and July respectively, under the auspices of *Escuela de Bellas Artes de Guadalajara*. His choice of musical numbers ranged from the classical of Bach, Milán, Chopin, and Schubert, to the modern of G. Gómez, Ponce, Torroba, and Albéniz, with a smattering of the usual Sor and Tárrega in between.

SPAIN

The biggest guitar news in Spain is being made by Emilio Pujol. In May, he returned to Barcelona after a winter season at the State Conservatory of Lisbon, Portugal, stopping enroute in Avila, Salamanca, and Madrid, where he gave some recitals. On June 4th, he delivered before the Spanish Institute of Musicology in Barcelona, a musical program—lecture on "The Science and Spirit of Our Vihuelists". The Barcelona newspapers, *La Vanguardia Española* and *Diario de Barcelona*, were unanimous in their praise of Pujol, and called his lecture—concert a brilliant achievement of research into the history of the vihuela and its music. By way of illustration, the soprano María Theresa Fius sang some characteristic compositions for voice and vihuela, accompanied by Pujol. In August,

Pujol went to Paris where he stayed until October. While there, he worked on a collection of the works of Mudarra for early publication.

SWITZERLAND

An interesting item about this tiny country appeared in a recent issue of the P.S.G. bulletin. It concerns a visit to that country of Mrs. Saunders-Davies of Cheltenham, England. Mrs. Saunders-Davies played at a gathering of musicians in Chateau d'Oex, surprising and delighting her audience with the capabilities and possibilities of the classic guitar, not to mention its incomparable beauty. In Switzerland, Mrs. Saunders-Davies reported, the guitar is used for simple chord accompaniments, and many of her auditors have already become interested enough to inquire about the possibilities of studying it further.

RUSSIA

Again we are indebted to the P.S.G. bulletin—this time, for some news from Russia, where the iron curtain seems not to have fallen between that world and this, guitaristically speaking, anyway. Dr. Boris A. Perott, President of the P.S.G., heard from Moscow last Summer of the commemoration in December of the 110th anniversary of the death of M. T. Wyssotski. Russian guitarists marked the day with the playing of Wyssotski's compositions and hearing an address about him. In January and March, special concerts were given in his honor by pupils of M. F. Ivanoff. In April another teacher, Agafoshin, presented his pupils in a concert which was marked by the impressive playing of one, Makeeva. In the autumn of 1948, the Conservatories of Moscow and Leningrad opened special classes for guitar instruction. The professors appointed were Agafoshin and Ivanoff. In the spring of '48, the famous Russian guitarist Z. B. Deviatoff, died in Kuibisheff, leaving a library of some 3,500 items of guitar music.

BRAZIL

A program of guitar recordings by eminent players has been emanating from Sao Paulo for the past three years, sponsored by Rádio Gazeta de São Paulo, and directed by Ronoel Simões. The music is broadcasted on Sundays at 10:30 P. M., São Paulo time, and such players as Andrés Segovia, Miguel Llobet, Maria Luiza Anido, Isaías Sávio, Ronoel Simões, Nelly Ezcaray, Lalyta Almirón, Julio Martínez Oyangueren, Alfonso Sorrosal, and Americo Jacomino, are heard regularly.

LISBON, Portugal

Early this year, a concert by the Spanish Institute of Lisbon was held in the Hall of the National Conservatory in this city. Emilio Pujol, playing on the vihuela, was assisted by Matilde Cuervas and Maria Adelaide Robert, who sang songs of the period of Milán, Mudarra, Pisador, and Fuenllana.

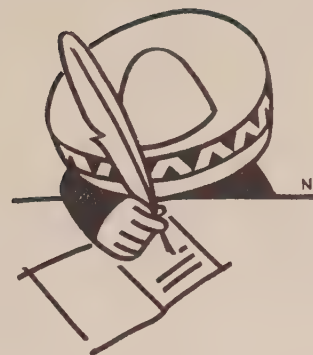
a Letter

Dear Andrés Segovia:

Please go on with your articles. A book of these is wanted from you. I find myself reading aloud to others various paragraphs, such as the one where you resolved to be the Apostle of the guitar.

Carl Sandburg

WHO'S WHO AMONG OUR CONTRIBUTORS



ANDRÉS SEGOVIA: The world's greatest guitarist, now abroad.

OLGA COELHO: Famous Brazilian soprano and guitarist.

HEITOR VILLA-LOBOS: Foremost Brazilian composer, whose 'Magdalena' is now creating a sensation in New York.

CARLOS CHAVEZ: Famous Mexican composer and conductor, once a pupil of Manuel Ponce.

CARLETON SPRAGUE SMITH: Music critic, author, lecturer, concert flutist, ex-President of the American Musicological Society. Director of the Metropolitan Opera Association; Chief, Music Division, New York Public Library.

JESUS ESTRADA: Professor, Academy of Music, Guadalajara, Mexico; Professor, Institute of Religious Music, Rome, Italy; Director, Normal School of Music, Guadalajara, Mexico; Professor, National Conservatory of Music, Mexico City.

PABLO CASTELLANOS: Mexican pianist, graduate of the *Ecole Normale de Musique*, Paris; graduate, *Hochschule für Musik*, Berlin; studied under Alfred Cortot and Edwin Fisher; harmony under Heinz Tiessen; musical history under Max Seifert. Professor, University of Mexico; professor, National Conservatory of Music, Mexico; soloist with the Symphonic Orchestra of Mexico; State Orchestra, Berlin, etc., etc. Secretary of the Manuel M. Ponce Association, Mexico.

CARLOS RAYGADA: Eminent musicologist of Lima, Peru. Critic on several Peruvian papers and magazines. Professor, Musical History, Bach Institute, Lima, Peru. Has lectured in Peru, Chile and the United States at various Institutes. Author of 'Panorama Musical del Peru', 'Historia Crítica del Himno Nacional', etc., etc.

JESUS SILVA: Guitarist and composer, Director, *Escuela Superior Nocturnada de Música*, Mexico City. A pupil of Andrés Segovia.

MARC PINCHERLE: Eminent French teacher and instrumentologist, noted for his writings on the violin and violin music. See GUITAR REVIEW Vol. 1, No. 4, for letter to Andrés Segovia.

EITHNE GOLDEN: The Editors feel that special credit is due Miss Golden for the vast amount of work she has done on this issue and most of our other issues. Miss Golden is a natural linguist who speaks, reads and writes in English, Spanish, Portuguese, Catalanian, Basque, French, Russian and to some extent, Polish and Armenian. In addition, she is a fine singer and guitarist, a pupil of Ramón Montoya and Alfredo Costa.

'GRISCHA' is the signature of Gregory Dotzenko, a young Ukrainian and very talented portrait painter who has recently reached here after a sensational escape from Soviet Russia. He attended the Moscow School of Art and is now working in the U. S. A. as a portrait painter and designer. The portrait of Ponce, done in the manner of an old stone lithograph, is by him, as are several other decorations in this issue. The Ponce drawing is after a rare photograph in the collection of Olga Coelho, who loaned it to the REVIEW for reproduction.

TO THE MEMORY OF
MANUEL M PONCE

WHOSE GENTLE SOUL STILL LIVES ON...THE GENTLE SOUL OF
A TRULY GREAT MAN...A LOVER OF THE GUITAR
WHO WAS JOINED WITH US IN HIS LIFE AND WHO WILL
REMAIN WITH US ALWAYS IN OUR HEARTS



Edith Allaire • American Guitar Society • Julie André • Rolf Armstrong • Bertram Atkins • Fred Bakley
Vladimir Bobri • Eddie Cahill • Paul Carlton • Frantz Casseus • Gaspar Coelho • Olga Coelho • Chicago
Classic Guitar Society • Gregory d'Alessio • John Denaro • Enrique Díaz • Vladimir Gabaeff • Louis Gill
George Giusti • Eithne Golden • Rudolph Goldsmith • Vicente Gómez • Ronald Guzman • Franz Hess • Sammy
Heyward • Theodorus Hofmeister, Jr. • Hollywood Guitar Society • Arthur Hoskins • John Irving • Ben Irwin
George Krick • Claire Langner • Chauncey Lee • Howard Mahon • Saul Marantz • Mirko Markovich • Vela
Montoya • Luigi Moramarco • Frederick Mulders • Karl Noell • Vahdah Olcott-Bickford • Gabriel Oller
Elena Oriani • Sophocles Papas • Hibbard Perry • Antonio Petruccelli • Dorothy Rappleye • Robert Riel
Antonio Rodríguez • Beardsley Ruml • Willaim Sattler • Henry Schilling • Andrés Segovia • A. L. Semans • Artie
Shaw • Nicolai Sidoroff • Carmen Suárez • Charles Teetor • Nura Ulreich
Harry Volpe • Fidel Zabal • Tanya Zabriskie





A LA MEMORIA DEL MAESTRO MANUEL M PONCE



MODO DE SARABANDA

Jesús Estrada

digitada por
A. Segovia

largo espr.

p

C. III

C. III

C. II

C. V

C. V

C. III

poco piu mosso

rit.

C. VI

L'Espresso
Maurice Strakosky, Op. 10, No. 1

moderato

First System: C.VII, C.III, C. 1/2 III

Second System: *rit.*, *tempo I^o*, *cresc.*, C.III, C.II

Third System: C.II, *p*

Fourth System: C.VIII, C.II

Fifth System: *pp*

Sixth System: C.I

Seventh System: *ppp*, *molto rit.*

*P*RELUDIO N 2

from "SEIS PRELUDIOS CORTOS"

Manuel M Ponce

digitada por

J. Silva

andante

PRELUDIO N 3

moderato

cresc.

the GUITAR *review*



*an international bi-monthly devoted
to the classic guitar. no. 8 1949*

\$1

the GUITAR review

No. 8 1949

the editor's Corner

From the many questions which we have been asked to answer, it has become apparent to us that there are a great number of guitarists and others who are interested not only in studying the lore of the guitar but who have also a great interest in knowing more about other instruments—instruments closely, or sometimes remotely connected with the guitar and its music. We have found that among our readers there seems to be a considerable desire to hear about the Lute—about *Tablatures*—about the *Harpsichord*—the *Virginal*—the *Citern*—and about instruments regionally popular now or in the past, such as the “Domra,” for instance. Many of our readers find themselves in sections of the world where the information they seek is not available; even in the larger cities it is not always readily unearthed.

Feeling that such interest should not go unheeded, the Editors of THE GUITAR REVIEW believe that it would be entirely fitting to include articles which will answer many of the questions asked—articles which, while not pertaining to the guitar, will still be of both interest and value to guitarists. Therefore, THE GUITAR REVIEW will henceforth carry articles—authoritative articles—on the Lute, Harpsichord, Recorder, Theorbo, *Tablatures*, etc.—in fact, more musical research articles in general. In doing this, we hope to aid those who seek knowledge which is more or less obscure, or is known only to a few who have done research and are entirely willing to impart to others the knowledge they have acquired.

On the subject of the Lute—which has been of great interest to guitarists both past and present—we have been able to enlist the knowledge of several authorities indisputably qualified to treat on this subject, and, with the great amount of valuable material which they have furnished us, we will be able to make our next issue the “LUTE NUMBER.” To put the stamp of authority on this special issue, we need only say that our Guest Editors will be Suzanne Bloch, the internationally-known Lutenist, and Carleton Sprague Smith, Chief, Music Division, N. Y. Public Library. We are very glad to say that in addition to her editorial work, Miss Bloch has written us an article on *Tablature*—an article which will clear away the mystery and bewilderment which this word holds for so many of us.

Articles will be contributed by: Leo Schrade, Yale School of Music; Charles W. Hughes, Hunter College; Joel Newman of “ASCAP”; Andrés Segovia; Charles Warren Fox, Eastman School of Music; John Ward, Michigan State University; P. K. Thomajan; Sidney Beck, New York Public Library, and Alfred Swan, Swarthmore College.

It will be a number of the greatest interest and value to all, and many questions will, we feel sure, be adequately answered by its issuance.

Looking past the LUTE NUMBER, the number following will be the ARGENTINE NUMBER, and in it guitarists will find music and articles which will come directly from the pampas country. Señor Eduardo Bensadón will be the guiding spirit, and with him will be such outstanding guitarists and musicologists as María Luisa Anido, Justo Morales, Lalyta Almirón, Alfonso Galluzo, Carlos Vega and others—including Señor Luis Martín Castellano, who has written a very fine article on the characteristics of guitars by famous makers—Torres, Ramírez, Esteso and others.

Thus, two very fine numbers are promised, the LUTE NUMBER and the ARGENTINE NUMBER—and these will be followed by other special issues to be announced later. We feel that this is enough good news for one editorial.

PAUL CARLTON

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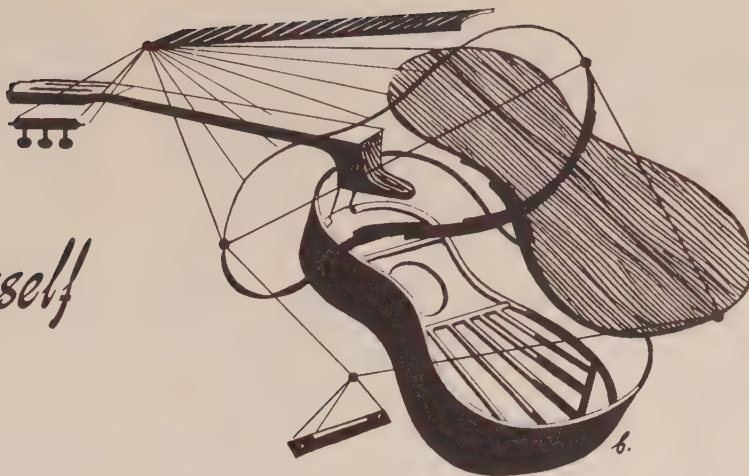
All manuscripts, music or drawings submitted will be given careful consideration but lack of space prohibits us from printing more than a portion of the material sent us. Any unused items will be returned upon request.

the Guitar and Myself

by ANDRES SEGOVIA

Translated by Eithne Golden

MADRID



In previous issues Andrés Segovia has told of his boyhood in Granada and Córdoba, and his unswerving determination to raise the guitar to its rightful level as a serious instrument. After a year in Seville, during which he has given a number of recitals, he has come to Madrid to try his fortune in the capital. In the preceding installment he has told the bizarre story of his brief sojourn at a pension whose owner judged the desirability of prospective guests by the reactions of his pet monkey.

One of the first things I did was to go to the workshop of the famous guitarmaker, Manuel Ramírez, on whom the pompous title of "Luthier of the Royal Conservatory of Music and Declamation" had just been conferred. The purpose of this honor was to designate official recognition of the difference between him, a worker always intent upon the perfecting of his noble craft, and therefore a true artificer, and the host of his uncles, brothers, nephews and other relations who exercised the same profession but put into it only the routine effort of lazy laborers, despising the love of work well done and the honor which it brings.

The guitar I was using was the same one I had acquired years before in the workshop of Benito Ferrer in Granada. It had been made by expert hands, but the woods used were poor, and its "childlike," confidential tone made it suitable only for solitary study, or, at the most, for a little musical gathering with a few listeners, in the intimacy of a small room. I was longing for a guitar with a more "grown-up" sound, more powerful and sustained, and therefore better adapted to the musical activities which I already dimly foresaw in my near future.....

I knew only by their fame the guitars which bore the label of Don Antonio Torres, who according to the widely propagated opinions of Tárrega and Llobet had been the Andalusian Stradivarius of this most Spanish of instruments. To what extent and for what reasons I later felt these praises to have been exaggerated, especially in the case of Miguel Llobet, I shall make clear in a forthcoming chapter. The fact remains that at the time of which I write, he who possessed a Torres guitar, however humble or dilapidated it might be, considered himself the owner of a treasure which could redeem his entire family from poverty, or, if he were already well situated, could bring him substantial profits. It hardly need be said that the state of my finances did not permit me to think of acquiring one of these Torres-Stradivarius guitars. I had to content myself with Ramírez, who enjoyed considerable renown as

a craftsman, and a good reputation as a businessman.

Agitated by these thoughts, I directed my steps toward the short and narrow street of Arlabán.

I was at that time a tall, thin youth with long black hair under my soft, wide-brimmed hat, thick tortoise-shell-rimmed glasses, a flowing black tie such as certain provincial photographers sport to give themselves the air of an artist, a black velvet vest buttoned up to the neck with silver buttons, a grey twill jacket, striped pants, patent-leather shoes, and in my hand a stout cane with which to defend my singularity.....

I entered the shop, and when Ramírez caught sight of me he could not repress a mocking smile that almost became a guffaw. But his surprise stopped just short of such an explosive end, and he had recourse to the more amusing and subtler digressions of a lighter humor.

"What may I do for you, Sir?" he asked with exaggerated solicitude. "Can I be of service to you in any way? You shall be attended with the diligence and care which you deserve."

I was incensed, and fixing him with my gaze I answered: "My name is Andrés Segovia, I am a guitarist, and I bring you greetings from our mutual friends in Córdoba."

Still smiling, but relaxing the expression of mockery which had been on his face, Ramírez held out his hand and said:

"Echoes of your success have already reached this house. It seems that the whole of Seville turned out to hear you last year."

These words brought back the memory of the small audiences that had heard my last concerts in Seville, in contrast to the crowds that had attended the year before, and I turned red as a tomato. Fearful, moreover, that Ramírez was purposely exaggerating his praises, I pretended not to hear them, and went on:

"I arrived in Madrid a few days ago to give a recital at the Ateneo, organized by some friends of mine who belong to that worthy institution, and if I have good luck, I shall immediately give other public concerts. The guitar I have, Mr. Ramírez, doesn't fulfill my present needs. I should like you to let me take the best one you have made recently, so that I can face this situation. I'm sure that when I am playing it, my confidence before the critics and the Madrid audience will assert itself, and the efficacy of my labors will be redoubled. I need hardly add," I continued, "that I would expect you to fix a moderate sum as rental for the instrument, just as the music stores do when

they rent concert pianos; I am willing, if it should suit your convenience, to pay you in advance. Besides, if the guitar, once it has been tried out in so large a place as a theatre, pleases me, I shall propose to you that you sell it to me. I expect very soon to be in a position to buy it, if the hopes which I have brought with me to The Court¹ don't turn into disillusionment when I put them to the test of reality."

Ramírez seemed to be listening to me with pleasure, and I would even swear that he had forgotten about my appearance. He looked at me sympathetically, and as his powerful lower jaw shook with a burst of laughter that made the foam come to the seam of his lips, he exclaimed:

"By Jove, this isn't a bad proposition! Up to now, nobody's ever asked me such a thing. But it's perfectly logical. If they rent pianos by Erard, and Pleyel, and so on, to give recitals, why shouldn't somebody rent a guitar by Ramírez?" And opening the gate in the counter, he invited me to pass through.

His best workmen were busy in the shop, at their head the discreet Santos Hernández. Ramírez said to him:

"Please bring me the guitar we made for Manjón." And while Santos obeyed, he added, turning to me with sudden loquacity as though spurred by resentment: "It was ordered from us by that poor man, of whom I should only say, in view of his misfortune², that he has no ear at all for good music, and that his only pleasure is to hang on to his money. When I sent him word that the guitar was finished, he came around to try it out. He put it on his knees and sat there touching it for a long time with a reserved and hesitating air. He purposely made it sound harsh; arpeggios and more arpeggios on top of ordinary tonics and dominants, accompanying each chord with a faint look of disgust. We, in the meantime, were waiting in silence, fearful of his verdict. Suddenly he half opened his mouth with such a satisfied, complacent smile that it even lit up his dark glasses. But instead of pronouncing the judgment we were hoping for, he turned the praise we expected towards himself, and gave voice with incredible frankness to this diverting statement:

"Tárrega for scales, and me for arpeggios..."

"And then, dragging out just a little longer his exploration of all the corners of the guitar, both the ones that made sound and the ones that didn't, he finally expressed his guarded opinion in the following deceitful manner: 'Friend Ramírez, although I congratulate you on this piece of work, I find that it lacks volume of sound, and that it shows alternating opaque and strident zones. I admit that the trained touch of my hand takes pleasure in caressing this well-polished sound-box, and the strong and well-made neck. Nevertheless, I notice that the frets protrude a little too much, and might interfere with the rapid sliding of the fingers over them. I don't know, I don't know ...' And after a pause in which he seemed to be going through an inward struggle, he continued: 'Since it was made on my order, I'll accept it, but with this condition: that you reduce considerably the price we agreed on, and permit me to pay by installments, you understand? Let's take our time....'"

Ramírez had become quite heated in the course of his narration, and he seemed even more excited as he went on:

"I should say I do understand!' I shouted at him, 'I should say I do! Do you mean to say you have hopes that by treacherously minimizing the merits of my work—of our work, because my artisans have collaborated on it,

and it represents the sum of the skill and good will of them all—you can shame me into letting you have the guitar for a pittance? Well, as a good Aragonese I would feel an insurmountable repugnance if I tried to sell it to you now, and I'd rather shut it up forever in its case than have you take it.'" Ramírez scornfully shrugged his shoulders and concluded:

"You can imagine Manjón's reaction..... Feigned dignity and furious words at first, repentance and docility afterwards..... But it didn't do him any good..... He's come back several times to see me, and he's even sent his wife as a conciliating ambassadress. He doesn't know how stubborn we are where I come from...."

When he had finished talking, Ramírez showed me the guitar. I could see at once that it was a masterpiece, and I knew that Manjón's dissimulation had been nothing but a clumsy disguise behind which he tried to hide his eagerness to acquire it without opening his purse too far....

Deeply moved, I took it up. That guitar, about to be abandoned to silence by the niggardliness of its intended owner (or a worse fate if it should fall into other and rougher hands) and by the stubbornness of its maker, had for me a powerful attraction. I looked at it for a long time before awakening its resonances. The grace of its curves, the old gold of its fine-grained pine top, the delicately worked ornamentation around the exactly placed sound-hole; the neck stemming straight and slim from the austere bust with its back and sides of *palosanto*³, and ending in a small and dainty head; in short, all of its features, all the lines and highlights of its graceful body, penetrated my heart as deeply as the features of a woman who, predestined by heaven, suddenly appears before a man to become his beloved companion.

My whole being was seized by an indescribable happiness as I began to play the guitar. Its inner qualities proved no less perfect than its outward appearance. For its tone was deep and sweet in the bass notes, diaphanous and vibrant in the higher ones. And its accent, the soul of its voice, was noble and persuasive. I forgot everything but the guitar, and sat playing it for a long time. Bach, Haydn, Mendelssohn, Sor, Tárrega, everything I had learned until then seemed miraculously rejuvenated, so rich and new was the sound it fashioned. In the polyphonic web of Bach, the upper voices sounded so clearly that they seemed to have acquired a greater and more vital independence. The basses were like strong roots nourishing the tracery of the contrapuntal branches, and the inner and higher voices were like shoots from that current of melodic sap which circulates throughout the entire organism of the works of the old Cantor.... So great was my joy that I tried to divide myself into two beings, that I might at one and the same time have the *active* pleasure of creating music on such a magnificent instrument, and the *passive* pleasure of listening to it as though it had been created by another, apart from me....

I realized that this guitar was the perfect tool with which to fulfill my artistic destiny, and as I touched it, the peremptory and uncontrollable dictates of my vocation made themselves felt with renewed energy.

I lifted my head to beg Ramírez not to delay in letting me have it, but stopped as I became aware of the presence of an old gentleman, attractive and vigorous in appearance, who seemed like some romantic minstrel out of an earlier age. He had been listening to me in silence, and now said:

"Bravo, young man! I like your temperament, your ex-

pressive gifts, and your technical facility. What a pity that such ability should remain sterile on the tiny island which is the guitar. It's a beautiful instrument, if you wish, but lonely and uncultivated, one where no talent seeks a home and where you would now exile yours. Don't you want to change your instrument.....? You're still young..... The violin would make you famous....." And coming closer to me, he added in a warm and serious tone: "I shall give you any help that you may need....."

Ramírez intervened with a solemn mien and said in an important tone: "Young man, the gentleman who is addressing you is Don José del Hierro, professor in the highest violin class at the Royal Conservatory....."

I rose to greet him..... With respect and restrained emotion I said to him:

"Thank you, Maestro. I'm afraid it's late for me to change to another instrument. Besides, I assure you that I could never betray my guitar. She needs me, the violin doesn't. Compare the lineage of the two instruments, and you'll see what I mean. If musicians of middling talent and little fortune, such as a Merula or a Fontana, had not applied their love and their labor centuries ago to the violin, it would not be today the prince of the bowed instruments. Well, I would be happy if I could fulfill in our time the same humble function in behalf of the guitar of tomorrow

....." And smiling with gratitude, I concluded: "I have imposed on myself the duty of following the example of Saint Francis Tárrega, who lived and suffered for his beloved instrument, without hoping for profit or glory. I have adhered to his severe monastic rule, and have sworn it fidelity and reverence....."

"Did you know him?" asked Don José del Hierro.

"No, but he is as familiar to me as though I had passed long years in his company. And his soul lives in the guitar....."

Don José then spoke these final words: "It's a hard road you've chosen, lad, but it's what you want. I only hope you won't lose heart....."

I turned towards Ramírez to express my desire to take possession without any further delay of "my" guitar..... But there was no time to speak, for Ramírez, sensing my eagerness, in a burst of generosity and selflessness declared:

"The guitar is yours, young man.... Take it with you through the world, and may your labors make it fruitful... For the rest, don't worry... Pay me without money..."

I put my arms out to embrace him, my eyes full of tears.

"This is one of those acts that have value and no price,"

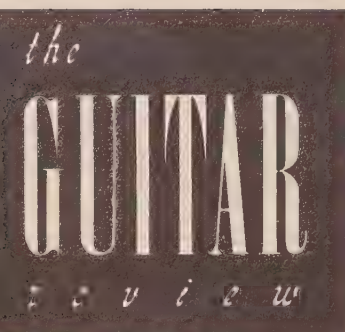
I said, but with a voice so choked and broken that my words could scarcely be heard..... (To be continued)

¹ Madrid.

² He was blind.

³ Palisander or rosewood.





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La Guitarra y Yo

POR ANDRES SEGOVIA

MADRID

"mi" guitarra

En capítulos anteriores Andrés Segovia ha narrado la historia de su infancia en Granada y Córdoba, y de los obstáculos contra los cuales tuvo que luchar en su inflexible anhelo de elevar la guitarra a su debida categoría de instrumento de concierto. Después de un año en Sevilla, durante el cual dió varios recitales, viene a Madrid para probar su suerte en la capital. En el último número de *The Guitar Review*, narró la curiosa historia de su breve estancia en una pensión cuyo dueño juzgaba a los presuntos huéspedes por las reacciones de un mono domesticado que tenía.

Una de mis primeras salidas fue para ir al taller del famoso constructor de guitarras, Manuel Ramírez, a quien se había conferido, no hacía mucho, el pomposo título de "Luthier del Real Conservatorio de Música y Declamación", de Madrid. Este honor venía a consagrar oficialmente la diferencia de valor que existía entre él, trabajador siempre atento al perfeccionamiento de su noble oficio, por tanto, verdadero artífice, y sus tíos, hermanos, sobrinos y demás parentela, que siendo de la misma profesión, no ponían en ella sino la rutina de obreros perezosos, menospreciando el amor a la obra bien hecha y la honra que de ella emana.

La guitarra que yo usaba era todavía la adquirida, años atrás, en el taller del granadino Benito Ferrer. Había sido construida con mano experta pero empleando maderas pobres, y sus voces "aniñadas", confidenciales, no la hacían apta sino para el estudio solitario, todo lo más, para el coloquio musical con pocos oyentes, en la intimidad de un recinto pequeño. Yo suspiraba por adquirir otra de sonoridad más "adulta", potente y sostenida, que cuadrara mejor a las actividades musicales que vislumbraba yo en mi próximo futuro...

No conocía sino de fama las que llevaban la etiqueta de D. Antonio Torres, el cual, según las muy divulgadas opiniones de Tárrega y Llobet, había sido el Stradivarius andaluz del españolísimo instrumento. Hasta qué punto y por qué razones me parecieron después exageradas esas

alabanzas, sobre todo, de parte de Miguel Llobet, es cosa que aclararé más adelante. Lo cierto es que por aquellos tiempos, el que poseía una guitarra Torres, por humilde que ésta fuera o desvincijada que estuviese, creía ser dueño de un tesoro capaz de redimir de la pobreza a toda su familia o de lograr pingües beneficios, si ya tenía el riñón bien cubierto. Ni que decir tiene que la parquedad de mis recursos no me permitía aspirar a ningunas de esas Torres—Stradivarius. Me contentaba con volver mis ojos a Ramírez, que gozaba de excelente renombre como constructor y de buena reputación como comerciante.

Agitado por esos pensamientos encaminé mis pasos hacia la estrecha y corta calle de Arlabán.

Era yo entonces un mozo alto y flaco, con largos cabellos negros bajo el chambergo de alas flexibles, lentes gordos de concha, chalina de abundantes cascadas, como la que suelen usar ciertos fotógrafos de provincia para tomar aire de artista, chaleco de terciopelo negro cerrado hasta el cuello con botones de plata, americana gris cruzada, pantalones a rayas, zapatos de charol y, en la mano, un recio bastón para defender mi facha...

Entré en la tienda de Ramírez, y cuando éste me echó la vista encima, no pudo reprimir una sonrisa burlona, pronta a estallar en carcajada. Su sorpresa no llegó, sin embargo, a ese final explosivo: buscaba las digresiones más divertidas y sutiles de la "guasa" fina.

—¿Qué se le ofrece a U., caballero?—me interrogó con solitud demasiado marcada—puedo servirle en algo? Será U. atendido con la diligencia y el esmero que se merece.

Yo estaba en ascuas. Mirándolo fijamente, le contesté: Me llamo Andrés Segovia, soy guitarrista y le traigo saludos de amigos comunes de Córdoba.

Sin apagar la sonrisa, pero moderando su expresión burlona, me dijo, alargándome la mano:

—Hasta esta casa han llegado ya ecos de su nombre. Parece que Sevilla entera se echó a la calle el año pasado para ir a oírle.

Esas palabras me trajeron el recuerdo del escaso público que había asistido en Sevilla a mis últimos conciertos, en contraste con los llenos de la temporada anterior, y me puse colorado como un tomate. Receloso, además, de que Ramírez exagerase adrede sus lisonjas, aparenté no haberlas oído, y continué:

—He llegado a Madrid hace pocos días para dar una audición en el Ateneo, organizada por algunos amigos míos que pertenecen a la Docta Casa, y si tengo suerte, daré en seguida otros conciertos públicos. La guitarra que poseo, Sr. Ramírez, no responde a mis exigencias actuales. Yo desearía que me cediera U. la mejor que hubiese construido últimamente para afrontar esa situación. Estoy seguro de que tocando en ella se afirmará mi confianza ante la crítica y el público madrileños y duplicará su eficacia mi labor. Ni que decir tiene—proseguí—que me parecería muy puesto en razón el que fijase U. un estipendio moderado por esa especie de alquiler, como suelen hacer las casas de música cuando ceden pianos de concierto; estoy dispuesto, si así le conviene, a satisfacerlo por adelantado. Además, si la guitarra, probada con éxito en la amplitud del Teatro, es de mi agrado, le propondré a U. que me la venda. Cuento con hallarme pronto en condiciones de adquirirla, si las ilusiones que traigo a la Corte no se vuelven desencantos al tocar la realidad.

Ramírez pareció escucharme con agrado y hasta juraría que se olvidó de mi aspecto. Me miró con simpatía y batiendo con su poderosa mandíbula inferior una risa cuya espuma le asomaba por la comisura de los labios, exclamó:

—¡Caray! no está mal la propuesta. Hasta hoy nadie me ha pedido cosa igual. Sin embargo, es lógico. Si se alquilan pianos Erard, Pleyel, etc. para celebrar conciertos, ¿por qué no se han de alquilar guitarras Ramírez?—Y abriendo la portezuela del mostrador me invitó a entrar.

Trabajaban en el taller sus mejores oficiales, al frente de los cuales estaba el discretísimo Santos Hernández. Ramírez le ordenó:

—Haga el favor de alcanzar la guitarra que construimos para Manjón—Y mientras Santos obedecía, agregó dirigiéndose a mí, con repentina locuacidad, al parecer, espoleada por el resentimiento:—“Nos la encargó ese pobre hombre, del que sólo debo decir, en atención a su desgracia,¹ que es duro de oído para la buena música y que no goza más que conservando intacto su dinero. Cuando le notifiqué que la guitarra estaba concluida vino a probarla. La puso sobre sus rodillas y estuvo palpándola durante largo rato con gesto despacioso y reservado. La hizo sonar con deliberada acritud; arpegios y más arpegios sobre vulgares tónicas y dominantes, acompañando cada acorde de un ligero mohín de disgusto. Nosotros, entretanto, esperábamos en silencio y con temor su veredicto final. De repente se entreabrió su boca con sonrisa tan complacida y satisfecha que hasta dió claridad a sus lentes negros. Pero no pronunció el fallo que anhelábamos, sino que volviendo el elogio esperado, en favor de sí mismo, expresó, con increíble candidez, este divertidísimo juicio:

—“Tárrega para las escalas y yo para los arpegios...”

Y retardando aun su exploración de todos los rincones sonoros y mudos de la guitarra, profirió al fin su dictamen restrictivo, de este modo falaz:—“Amigo Ramírez, aunque le felicito por su obra, creo que le falta volumen sonoro y que alternan en ella las zonas opacas y estridentes. Convento en que el tacto ejercitado de mi mano se complace en acariciar esta caja armónica tan bien pulida, y el

¹Era ciego

mástil fino y resistente. Sin embargo advierto que los trastes resaltan demasiado y pueden entorpecer el rápido deslizarse de los dedos. No sé, no sé...”—Y tras una pausa en la que parecía luchar interiormente, prosiguió:—“Ya que ha sido construida por encargo mío la aceptaré, pero con esta condición: disminuiré U. sensiblemente el precio que habíamos convenido, y me permitirá pagárselo a plazos ¿comprende U? ... para dar tiempo al tiempo...”

Ramírez se había calentado con su narración y la prosiguió todavía más encendido:

—Ya lo creo que comprendo—le grité—ya lo creo ¿Abriga U. la esperanza de que rebajando pérfidamente los méritos de mi obra—de nuestra obra, porque mis oficiales han colaborado en ella y es la suma de la pericia y buena voluntad de todos—me sienta yo avergonzado y le entregue a U. la guitarra por una bicoca? Pues a fuer de aragonés que siento ahora invencible repugnancia en vendérsela y que prefiero encerrarla para siempre en su estuche, a que U. se la lleve—Ramírez se encogió despectivamente de hombros y concluyó:

—“Ya se imagina U. la reacción de Manjón... Fingida dignidad y palabras coléricas al principio y arrepentimiento y mansedumbre, después... Pero de nada le valió... Varias veces ha vuelto a verme, y otras ha mandado a su señora en embajada conciliadora. Ignora lo terco que somos en nuestra tierra...”

Acabada su charla, me mostró la guitarra. En seguida advertí que era obra maestra y comprendí que el disimulo del pobre Manjón no era sino torpe disfraz con que trataba de encubrir el ansia que sentía por apropiarse de ella, sin abrir demasiado su bolsa...

La tomé con emoción. Aquella guitarra, a punto de ser abandonada al silencio por la mezquindad de su presunto dueño—o algo peor si caía en otras manos más rudas—y por el obstinado orgullo de su artífice, me atrajo poderosamente. La contemplé largo rato antes de despertar sus resonancias. La gracia de sus curvas, el oro viejo de su tapa de pino, de finas vetas, y los ornamentos delicadamente labrados alrededor de su exacto orificio; el mástil, emergiendo, esbelto, del austero busto—fondo y aros de palosanto—para acabar en una cabeza airoso y pequeña; todos los rasgos, en fin líneas y luces de su grácil cuerpo penetraron en mi corazón profundamente como los de la mujer que, señalada por el cielo, nos sale de repente al paso para convertirse en nuestra amada compañera.

Con indecible alegría de todo mi ser me puse a pulsarla. Al esmero de su hechura debían de corresponder cualidades interiores. En efecto, su sonido era profundo y dulce en los graves, diáfano y vibrátil, en los agudos. Y el acento, alma de su voz, noble y persuasivo. Olvidé cuanto no era ella y estuve tocando larguísimo rato. Bach, Haydn, Mendelssohn, Sor, Tárrega, todo lo que yo había aprendido hasta entonces me parecía rejuvenecido milagrosamente: tan rica y nueva era su plasmación sonora. En la trama polifónica de Bach, los cantos superpuestos se oían tan nítidos, que parecían haber adquirido mayor independencia vital. Los bajos eran como fuertes raíces nutritivas del ramaje contrapuntístico, y las voces inter-

nas y superiores, como brotes de esa corriente de savia melódica que circula por el organismo entero de las obras del viejo Cantor... Tan profundo era mi gozo que trataba yo de desdoblarme simultáneamente en dos seres, para sentir al mismo tiempo el placer *activo* de crear música en tan magnífico instrumento y el goce *pasivo* de escucharla como si otro la crease, lejos de mí...

Comprendí que aquella guitarra era la herramienta perfecta de mi sino artístico y a su contacto, sentí con nueva energía lo irrefrenable y perentorio de mi vocación.

Alcé la cabeza para suplicar a Ramírez que no demorase el entregármela, y me detuve al advertir la presencia de un anciano caballero, de aspecto enérgico y atractivo, que parecía un músico romántico de la temprana época. Había estado escuchándome, en silencio, y me dijo:

—¡Bravo, muchacho! Me gusta tu temperamento, tus dotes expresivas, tu facilidad técnica. Lástima que esas facultades queden estériles en esa isla pequeñita que es la guitarra.—Bella, si quieres, pero solitaria e inculta, en donde ningún talento busca domicilio y adonde vas tú a desterrar el tuyo. ¿Quieres cambiar de instrumento? Aun eres joven... El violin te hará famoso...—Y acercándose a mí, añadió con acento cordial y serio:—Yo te prestaré mi ayuda en todo lo que necesites...

Ramírez intervino con actitud solemne y voz campanuda: —Joven, el que le está hablando es D. José del Hierro, maestro de la clase superior de violín del Real Conservatorio...

Me levanté a saludarlo... Con respeto y contenida emoción, le dije:

—Gracias, Maestro. Temo que sea tarde para pasarme a otro instrumento. Además, le aseguro que no podría traicionar a mi guitarra. Ella me necesita, el violín no. Com-

pare U. el linaje de ambos instrumentos y adivinaré lo que quiero decir. Si músicos de mediano talento y poca suerte, como un Merula o un Fontana no hubieran, hace siglos, aplicado su amor y su trabajo al violín, éste no sería hoy el príncipe de los instrumentos de arco. Pues bien, yo me contentaría con poder realizar, en esta época, esa labor humilde, en beneficio de la guitarra de mañana... Y sonriendo con gratitud, concluí:—Por otra parte, me he impuesto el deber de seguir el ejemplo de San Francisco Tárrega, que vivió y padeció por su amado instrumento, sin esperar provecho ni gloria. A su severa regla monástica me he acogido, y le he jurado fidelidad y reverencia...

—¿Lo has conocido?—me interrogó D. José del Hierro.

—No, pero me es tan familiar como si hubiera pasado largos años junto a él. Y su alma late en la guitarra...

D. José agregó todavía estas palabras:—Dura senda emprendes, muchacho, pero tú lo quieres. Hago votos porque no pierdas el ánimo...

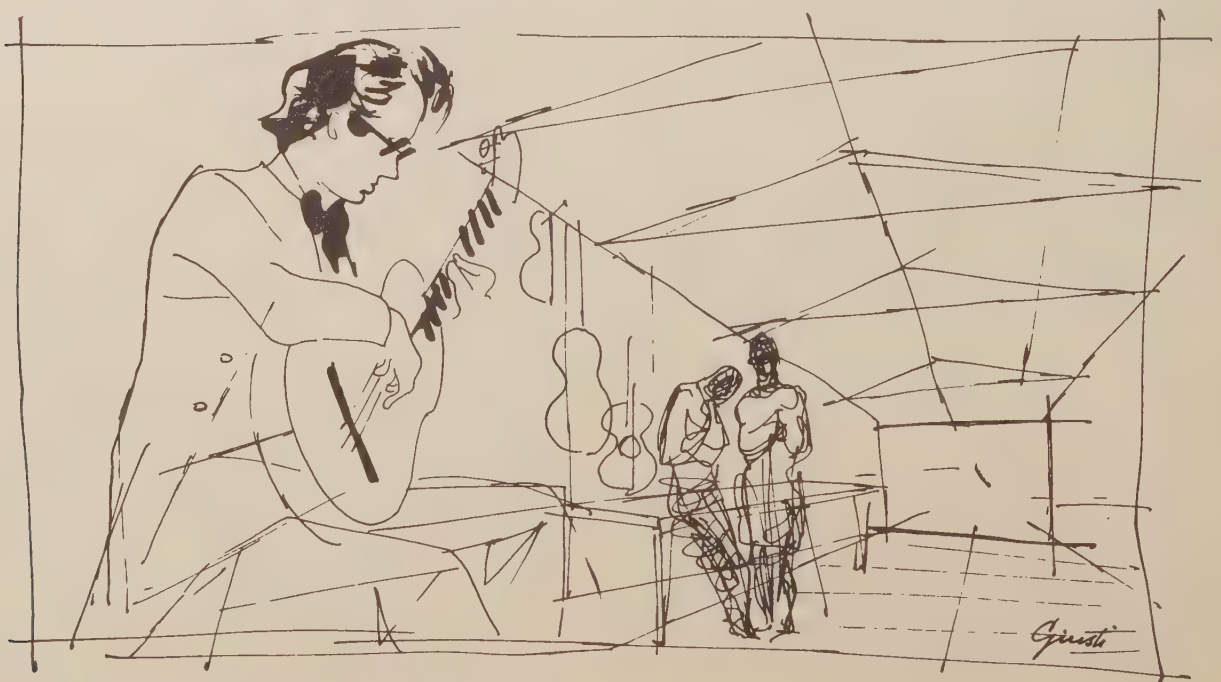
Miré a Ramírez para expresarle el deseo de entrar, sin más tardanza, en posesión de "mi" guitarra... Pero no tuve tiempo de pronunciar una sola palabra, porque él, adivinando mi anhelo, en un raptó de generosidad y desprendimiento, se adelantó a decirme:

—Tuya es la guitarra, joven... Llévala contigo, mundo adelante, y que tu trabajo la haga fértil... Por lo demás, no te apures... Págamela sin dinero...

Me levanté a abrazarlo, mis ojos llenos de lágrimas.

—Esta es una de las acciones que tienen valor y no precio—dije, pero con voz tan apagada y rota, que apenas se oyeron mis palabras...

(se continuará)



An Arabian singer (Moorish guitar) and a Spanish cavalier (Latin guitar); from *Las Cántigas de Alfonso el Sabio*



The Guitar

by LUIS ELORRIAGA

A detailed history of the guitar cannot be recounted in the limited space of an article. Moreover, history is silent concerning the origin and primitive form of the guitar. The first instrument with sound box and neck that we know anything about was in the time of Yun-Tzi-Tze, emperor of China in the fifth century B. C. The emperor, who was both poet and musician, invented a small, square box, perforated in the center of the top, which produced a prolonged vibration of the two strings fastened to a thick bamboo cane. This instrument, called lui-cho-tui or "reed which sings," was capable of following songs in their monorhythmic style. Later, however, the emperor added two more strings, making the four notes that the Chinese scale then had, and the "singing reed" was established as a court instrument.

In our opinion, it is this instrument which, with modifications of size, shape and additional strings, was gradually affected by the *eoud*¹ of the Arabs and Egyptians, the Assyrian tambour, the sistrum and lyre of three and four strings, the Byzantine lute, the German lute of four strings or more, and the medieval lyre-harp or long-necked guitar, and finally appeared in the fifteenth century as the *vihuela*.

As we trace the development of the primitive guitar,



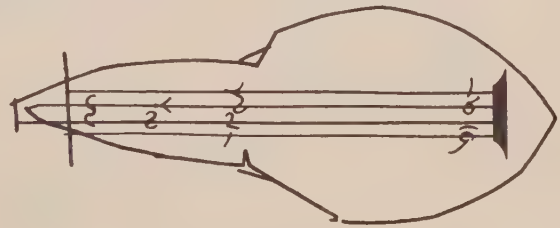
Crocodile playing a lute;
from a papyrus in the
Egyptian Museum in Torino

we find the Chinese tzi-tze (so named from its inventor), the Babylonian psalter, the small Egyptian and the Alexandrian harps. The German historian Onken, without definitely linking these instruments to the tzi-tze, says that they were tuned to the current four-note scale which, as we have seen, originated in the Chinese scale, later to have five notes.

In accordance with this tuning and style various instruments based on the tzi-tze were made, the sound boxes becoming rounder and the instruments larger until by the end of the second century appeared the semi-oval lute with four strings. There also appeared a crude German

lute, round like the banjo or perhaps like the lute that is still being used in the Congo. In the latter, however, the harmonic top is made of skin, while in Germany the top was of a light wood with two holes, similar to those of the violin, and with a long neck. Both instruments had openings to permit chords to be played, thus making the monotonous Greek chants more pleasing to the ear.

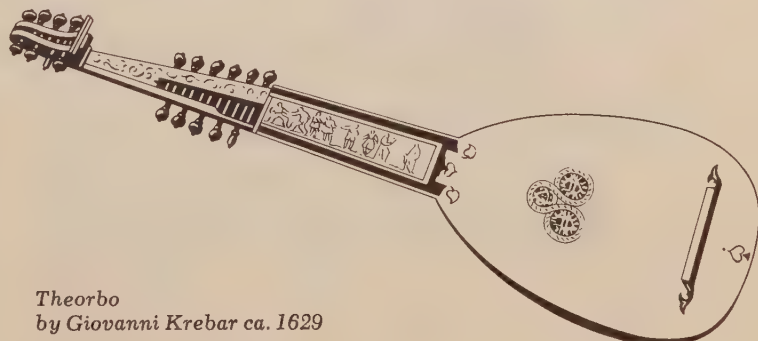
Since the lute was an influential precursor to the guitar and rose from its primitive state to become an orchestral instrument it is worthy of our attention. As to form, it was pear-shaped and concave, made of narrow strips of wood like ribs and was played by being plucked. The neck of the instrument, divided into five frets, was a fourth of the box in length and there were fourteen strings, all of



The UD; from a Moorish drawing of the 15th century

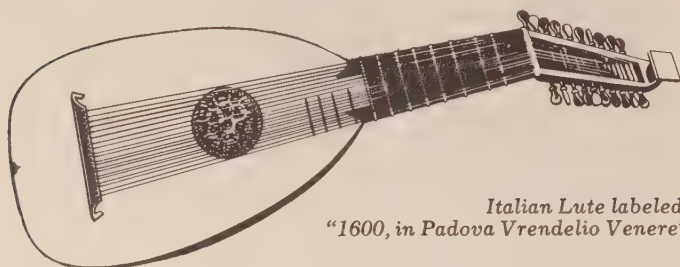
catgut. A member of the lyre family, the lute is of pure Arabic origin (the Arabic word is *alud*¹) and was brought into Spain at the end of the 7th century. It became very popular all over Europe during the Crusades, especially during the 12th century. The Arabs, Indians and Turks still have their "eoud" which because of its shape and above-mentioned antecedents we know to be the prototype of the lute.

The first musician to write a treatise on lute playing was Verduerg (Basilea 1511). After him other famous



Theorbo
by Giovanni Krebar ca. 1629

players published methods for different varieties of lute. This family included such instruments as the harp-lute, bass-lute or theorbo,² and octave soprano lute (called octave tenor lute in Germany), and had strings varying in number from four (tuned C, F, A, D) to six, ten, twelve, sixteen and, for orchestral use, twenty-four, in which case the bass strings were off the fingerboard. The octave



Italian Lute labeled,
"1600, in Padova Vrendelio Venere"

soprano lute even had twenty-five strings, separated in pairs, and tuned in octaves.

In the sixteenth century the lute³ was an outstanding orchestral instrument, but in order to compete in an ensemble there had to be more bass strings which were placed on a separate neck and played without being stopped on the fingerboard. Thus it succeeded in holding its own in the group until it was gradually displaced by the violin and other instruments. Due to its form as well as to its pleasing tone, the semi-oval lute was much beloved by the medieval troubadour. Improvising songs full of truth, passion and originality (for even his language was different from that used in domestic and religious songs), the wandering minstrel mingled the chords of his lute with the plaint of love, with sly tales of court intrigue, or feudal wars.



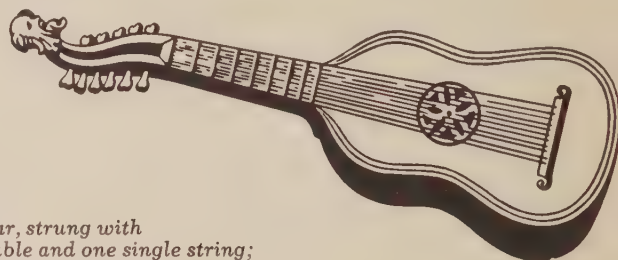
Arabian Tanbûr; from "Alte Musik-instrumente" by Julius Schlosser

The popularity of the lute became widespread, being accepted in Germany, France and Italy. The Moors who traveled north felt its influence and with their own imagination they successfully combined it with their popular *gaifar* (a round instrument with three strings) and obtained the lyre-harp, or *vihuela*. Put together like the number 8, this small round instrument gradually was made larger. Thus it was that the Moors gave form to the

early guitar⁴ which is rightly claimed by Spain through her Moorish heritage. Truly a Spanish instrument, then, it was, with its various modifications, always the companion of man—singing with him, weeping with him, accompanying him in his triumphs and his defeats, responding to the simplicity of the popular soul as well as attaining greater power in the hands of Haydn, Mozart and Schubert.

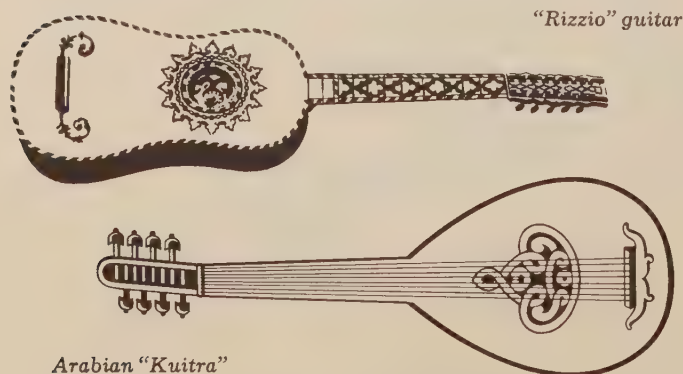
Beginning with the fifteenth century the guitar and the *vihuela* existed side by side, the only difference being that while the strings of the plebeian guitar were strummed with the whole hand, the strings of the aristocratic *vihuela* were plucked.

Another century and the preëminence of the *vihuela* was ended. It had been the outstanding instrument for religious and secular music and marked the transition from the polyphonic to the harmonic system. The two

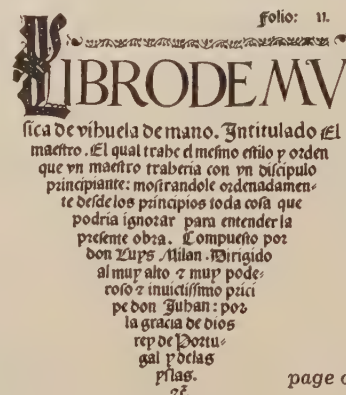


Guitar, strung with
5 double and one single string;
from the "Syntagma Musicum"
by Michel Praetorius, 16th century

centuries of its triumph (from the end of the 14th to the end of the 16th century) mark the glorious reign of the distinguished *vihuelistas* who motivated by their treatises an abundant musical literature. One must look to these men, as Graevert and Reimann point out, not only for the tradition of the guitar but for the most mysterious and important evolution of European music. Their technique consists in taking popular themes and developing them in contrapuntal style, thus creating the two musical forms: the fantasia and the variation.



Arabian "Kuitra"

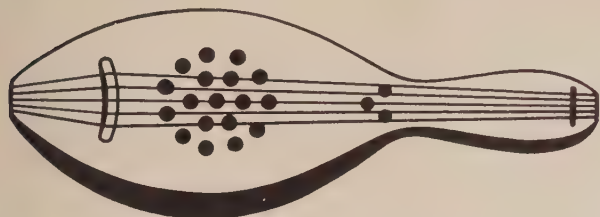


From the title
page of "El Maestro"

From this generation of *vihuelistas* Alonso Mudarra, a Sevillian, stands out as does Luis de Narváez, a poet of Granada and teacher of Philip II. There is also Miguel de Fuenllana who was blind, as was Salinas y Cabezón, the latter being an excellent organist besides. The most celebrated of these 16th century *vihuelistas*, however, was the Valencian. Luis Milán. In 1535 he wrote the agreeable treatise "The Teacher" (written in tablature, as were all those of the period) and dedicated it to John III, King of

Portugal, who gave him a pension of 7000 cruzados and named him "Gentleman of the Court."

For the purpose of amusing the kings near whom they lived the vihuelistas used popular themes—*gallardas*, *folias*, *chaconas*, and *sarabandas*—music and dances which proclaimed their Spanish origin when they were taken by Lully, Rameau, Vivaldi, Handel, Bach, Purcell and a hundred others.



*Guiterna; from "La Guitarra"
by Segundo N. Contreras*

All Europe was won by the vihuela for it was an instrument rich in tonal resources. The clavichord was in a crude state and the harp did not have chromatic semitones. Therefore, the vihuela, which was a polyphonic instrument, was adequate for the period.

With Esteban Deza and the short treatise of Juan Carlos Amat the supremacy of the vihuela ends, and the oligarchy of the guitar begins (although Menéndez Pidal has revealed that before Amat there existed guitarists who were welcomed at the royal court). At any rate, in the guitar were fused the two parallel musical currents, the popular and the classic, a union which when fully realized determined the future of the guitar. No instrument has succeeded in having the scope of the guitar, not the bagpipe of Scotland nor the balalaika of Russia, the mandolin of Italy, the biniore of England, nor even the German lute has adapted itself by such a breadth of resources to the new forms of musical expression.

The word *guitar* has its origin in the Greek *Kitahara*. In the Middle Ages it is *guiterna* and later *vihuela* until it acquires the name that it now has.

The celebrated musician and poet, Vicente Espinel,

*Vicente Espinel,
1551-1624*

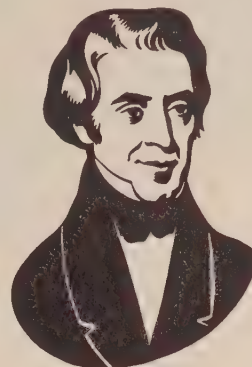


added the fifth string to the guitar but to date no one knows who added the sixth nor when that important improvement occurred. Espinel deserves mention not only for adding the fifth string but for having fixed the ingenious system of tuning which is still being used.

By the middle of the sixteenth century the vogue of the guitar had spread through England, Germany, and also France, where it was received by the most brilliant court of Europe. Even Louis XVI looked to it in his moments

of leisure, and performed his pieces carefully, thereby deserving the dedication offered to him by his teacher Roberto de Visée (who, with Gaspar Sanz from Aragón, were the two famous guitarists of the period) "Collection

*Dionisio Aguado García,
1784-1849*



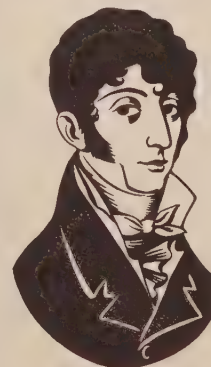
of pieces for the guitar composed for Your Majesty. Much honored if as a result of my labors I can distract Your Majesty from the weighty cares that occupy the royal attention for the welfare and repose of his subjects."

*Jose Fernando
Macario Sors,
1778-1839*



By the middle of the 18th century the artistic supremacy of the guitar began to disappear, supplanted by the clavichord and the piano, the guitar meanwhile taking refuge with the people. Until the end of that century it was neglected. Finally Miguel García, better known as

*Mauro Giuliani,
1780-1840*



Father Basilio, organist in the Cistercian Convent of Madrid, undertook a revival of the guitar. By widening the range of the instrument and re-establishing the technique of plucking the strings he enabled it to interpret choice artistic compositions. The fact that he was a skilful performer as well as a great contrapuntist was responsible for his being received by Carlos V and Mária Luisa, who appointed him Instructor of His Majesty.

A few years later two stars appeared in the artistic sky of Europe, musicians whose clear intelligence and inspirations still light the road of the guitar. It is a road that is still unexplored and hides unknown resources which, I affirm, will sometime be disclosed. The influence on the guitar of these two musicians, Ferdinand Sors (1778-1839) and Dionisio Aguado (1784-1849), is outstanding, so I shall discuss each separately.

Aguado began his studies in Madrid with Father Basilio when he was eight years old. He later published among other things a notable collection of studies and a classic method of playing entitled "school." There is in these works such a profound study of technique that Aguado is remembered as a prominent teacher who occupies a merited place in the history of the guitar.

In 1825 he went to Paris and was heard with admiration by the outstanding musicians Rossini, Bellini, Paganini and others, with whom he became close friends. He was also congratulated by his colleague Ferdinand Sors whom I shall discuss later.

In Italy where the guitar flourished as in other European countries the figure of Giuliani is noteworthy for his brilliant playing and compositions. Other famous guitarists were held in high esteem, for there were many master performers and it was common to hear on the guitar the works of Mozart and Haydn. Trios were written for the guitar, violin, and piano; duets for the guitar and violin, and quintets for two guitars, two violins and a bass viol. Schubert, Boccherini and Kreutzer wrote quartets, trios and quintets in which the guitar played a brilliant part.

Antonio Chacón, who gave concerts in a small theater of Madrid called "The Royal Machine," must be listed with these guitarists. Another is Federico Moretti, a Spanish-naturalized Neapolitan and soldier of fortune, who became a general of the Walloons. He also played the violin-cello. Ending this list is the Andalusian guitarist-composer Julián Arcas.

When Sors was left an orphan at twelve years of age he entered the Monastery of Montserrat where he made great progress in musical composition as well as on the

guitar. He returned to his native city of Barcelona and when sixteen conceived the daring project of writing an opera. He had no libretto and took the first one that came to hand, "Telémaco," an opera already completed. Sors rewrote the music for it, giving it to the public in 1796. His success was so great that it reached Venice (1797) where he was esteemed among the great. On going to Madrid he found a patron in the Duchess of Alba for whom he wrote a comic opera, which was left incomplete, however, at the death of that noble lady. The Duke of Medina Celis became his new patron and for some time gave him musical tasks, later bestowing upon him the administration of his affairs in Barcelona. There he remained to write music until, with the patriotic movement against Napoleon, he took up arms. He must have conducted himself well as a soldier for he obtained a captaincy. However, his interests turned to things French and in 1813 he fled to Paris and never returned to his native land.

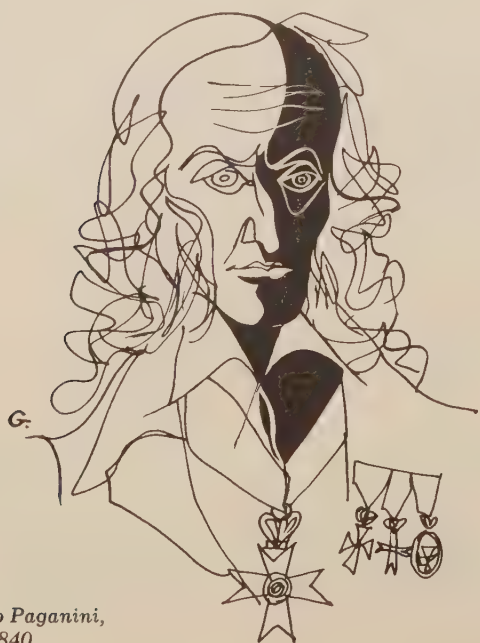
In Paris he made friends with Mehul, Cherubini and Berton. With their encouragement he published several compositions for the guitar. His patron, the Duke of Sussex, took him to London where he achieved great success. He wrote the opera "The Fair of Smyrna," three exhibition dances, "The Generous Señor," "The Painter Lover," and "Cinderella." From London he went to Prussia, and then visited Russia, where he composed a dirge for the funeral rites of the Emperor Nicholas, and the dance "Hercules and Emphalia." All this time he continued his guitar concerts and received constant ovations. After a second trip to London he settled in Paris where the life of pleasure which had attracted him caused his moral and material ruin. He contracted cancer and died after much suffering. The great number of guitar works written by this artist in the purity of his style and with his perfect technique establish him as one of the musical seers, and as such he merits our eternal homage.

Following Sors' example many great performers appeared in Austria and France. The Italian Mauro Giuliani earned the esteem of Haydn, Beethoven, Spohr, and especially Paganini, whose intimate friend he was. Paganini studied the guitar with Giuliani and composed works for that instrument as well as sonatas for violin and guitar. After writing a sonata of excellent technique for both these instruments he declared that the guitar technique had inspired him to apply its principles to the violin.

The decadence that the arts suffered in the middle of the nineteenth century involved the guitar also, its period of popularity ending with the classicism that had first brought it to the fore.

A bibliography of works on the guitar published up to that time is worth our attention. Although space prohibits its being complete I shall list the most important of the early works beginning with the first treatise of J. Osuna (1555) titled "Exposition of Instruments"; that of Juan C. Amat (1572) called "The Spanish Guitar and Mandolin with two styles of guitar and five divisions"; Velasco's "New Method of Ciphers for the Guitar" (1640); that of Gaspar Sanz, "Orchestration of Music for the Spanish Guitar" (1697); and Leite's "A Study for the Guitar" (1697). These books constitute a file of early treatises on the guitar. Later we have the moderns beginning with Aguado, Giuliani, Sors, Caño, Ruet and many others, until the last great reformer and teacher, Francisco Tárrega.

Tárrega was born in Madrid in 1852 and died in 1909.



Niccolò Paganini,
1784-1840

The fifty-seven years of his life made a deep impression on the road of musical art. This great teacher was a superb guitar player. Besides the peculiarity of possessing very long fingers which enabled him to create incredible positions, he was a master free from mannerisms, and the possessor of a rare personality. This unrivalled teacher established fixed rules that were not, however, merely arbitrary and mechanical. Tárrega added new beauties and effects to the guitar and drew from it secrets unknown until then.

It is due to Tárrega that four fingers of the right hand are used, so that in complicated combinations a good performer sounds as if he were playing on two or more instruments. It is due to him that the guitar is played in the most natural manner possible. The position of the instrument on the left knee, the manner of moving the right hand, and the easy position of both hands result in the utter freedom which in turn permits a faultless execution. The energy which was formerly used for holding the guitar is now used to improve the sound and permits the playing of more difficult music than could otherwise be attempted.

Among the virtues of this master is the greatest—modesty. The cities of Europe opened their doors and their hearts to him. But he remained indifferent to popularity, keeping the flowers of the warm applause to breathe their aroma in the home that he established in Valencia. There he ended his quiet and fruitful life with the loves of his soul, his guitar and his wife. To succeeding generations he showed the way to a world of light where liberty with-

Francisco Tárrega Eixea,
1852-1909



out boundaries is a fact, where reality is love and beauty, where the confusion of egoism ends.

In closing I want to mention the regular members of the Spanish guitar family, the principal ones being the ordinary guitar tuned E, A, D, G, B, E; the tenor guitar which is tuned C, F, Bb, D, G; the *requinto*, B, E, A, D, F#, B; the *guitarro*, C, F, Bb, D, G; and the *triple* with the notes D, G, C, E, and gut strings.

Editor's Notes:

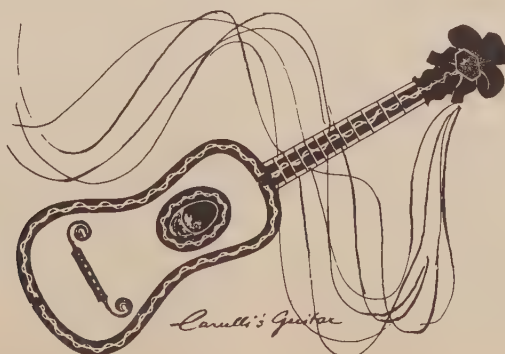
¹ According to Kurt Sachs, *Egypt and the Asiatic countries* designate the lute by its classical Arabic name, "ud," the principal meaning of which is "flexible stick."

² Before the year 1600, the lute was played in single notes, with only occasional chords. With the growing use of chords, bass strings—off the fingerboard—were added, which were later supported by an additional neck. The double neck and the higher peg-box transformed the lute into a "theorbo." The instrument illustrated was made by Giovanni Krebar of Padua, in 1629, and now belongs to Mr. George Donaldson, of London. The body of the instrument, as well as the neck and the back of the peg-box, are of ivory. The pegs show that the instrument had eight single bass strings on the added neck, and on the other, the fingerboard, five doubled strings and one single string, the "chanterelle," or melody string. According to Baron (Untersuchung des Instruments der Lauten, Nuremburg, 1727, p. 131), this Paduan instrument with single bass strings is the true "theorbo." The instrument with the double bass strings is, according to Mersenne (*Harmonie Universelle*, Paris, 1636),

called "luth téorbè" in French, and "liuto attiorbato" in Italian, i.e.: "theorboed lute."

³ The lute illustrated is a fine Italian instrument made in Padua in 1600. It has twenty strings, divided into six pairs of unisons and eight single strings for the basses. In the first half of the 17th Century, the D minor tuning for the lute was introduced, and this tuning eventually prevailed.

⁴ The so-called "Rizzio Guitar" in the accompanying illustration supports the theory of the Moorish origin of the guitar—at any rate the ornamentation is unquestionably Moorish. It has five doubled strings. This guitar is supposed to have been given by Mary Stuart to Rizzio, and its apparent age is not at variance with this supposition. The fleur de lys-shaped tuning pegs and the design around the sound-hole might connect it with the French or Scotch royal families. It is made of tortoise-shell combined with ivory, mother-of-pearl and ebony, and is, like the theorbo illustrated, the property of Mr. George Donaldson.



the Question of good taste

by TERRY USHER

The guitar has now undoubtedly reached a crucial moment in its relationship with the world of serious music. At this moment in its history, more than at any other, the guitar is being weighed in the balance by musicians and by academies of music, to see whether it is worthy of serious study as a member of the family of legitimate musical instruments. Upon their verdict rest such issues, vital to us, as the acceptance of the guitar as a part of the curriculum of musical colleges, and its acceptance as an instrument to be included as a matter of course in concert and recital programmes. Upon their verdict depends also the guitar's inclusion in the range of instruments, solo or orchestral, for which the better-known composers may write.

Shall we point to the success of Andrés Segovia as an indication that the decision of the musical world has already been given? My view is that to do so would falsify the position. Segovia has won recognition upon his own merits as an outstanding musician; the fact that his contribution to music has been given through the guitar is a purely fortuitous circumstance, and had the miracle of Segovia not happened, the guitar would not have secured even the measure of recognition which it is now accorded. Our judgment must therefore be based upon the adequacy of the guitar and its music, and not upon its effectiveness in the hands of Segovia and a few outstanding virtuosi. We would judge the adequacy of the violin, were it in doubt, not by the performance of a Paganini, a Joachim, or a Menuhin but by its adequacy in the hands of the back desks of the symphony orchestra. So, also, with the guitar.

What, then, is the criterion by which our instrument is now being judged in the world of legitimate music?

This criterion, undoubtedly, is the adequacy or otherwise of the modern concert guitar with its new nylon strings, to perform to the fullest standard of musicianship the music which is written or arranged for the instrument and at present publicly performed.

We must ask ourselves, therefore—

- (A) Is the music written or arranged for guitar, worthy of serious consideration in open comparison with that written for other instruments?
and
- (B) Does this music ask of the guitar more than the normal professional guitarist or gifted amateur can easily produce from his instrument—in other words, is the guitar being strained beyond the reasonable limits of its capabilities?

Surely, therefore, it is the question of the good taste and suitability of the guitar and its music as played today, which we must examine, with the utmost care and without reservation, if we are to arrive at an unbiased and accurate conclusion.

What do we mean by "good taste and suitability" in this context? Obviously we do not mean to consider the merits of the classical as opposed to the romantic, nor of the consonant as against the dissonant in our music. In such things there is no right or wrong, but merely a dissimilarity of individual pleasure in varying musical modes. By good taste in the present context, we mean that the music which the guitar is to perform shall be capable, in its musical and emotional content, of full interpretation through the gui-

tar, and that its technical problems shall not be sensed by the audience, nor cause the artist to be so technically pre-occupied as to fail fully to interpret the musical content of the composition which he is playing.

Let us now consider impartially the principal points at issue.

Firstly, the guitar in its modern form. What are its capabilities and its possibilities?

The very finest concert models by the best makers, often very expensive to buy, are capable, in my opinion, in the hands of the average professional artist of being satisfactorily audible unaccompanied, in halls of good acoustic design seating up to five hundred persons. In halls seating more than this number, or in those of poor acoustic design, or where playing with other instruments, the guitar is not capable of a sufficient range of variation of volume, tone and dynamics to permit of a full interpretation of a wide range of music. This fact should be candidly faced: it is not necessarily a handicap to recognition, for the principal virtue of the unamplified guitar is its intimate character and its beauty of tone, and the sooner it is accepted as a chamber instrument rather than as a full concert instrument, the better. Moreover, in Europe at least, the difficulty of obtaining the finest grade of instrument frequently forces the professional to use a guitar whose volume and tone do not represent the ultimate perfection of the modern concert guitar, and there are also wide variations in the volume of sound produced by individual players. Here, then, is the first criterion of good taste: do not play the guitar in circumstances where it has to be strained to its limit. It is far better to permit it to give of its best to a more intimate audience—that is, to display the guitar as a chamber instrument in the truest sense. To strain the guitar's capabilities is to offend the discriminating listener, and is a musical offence of the worst kind. Nylon strings have broadened tonal range and increased volume, but this should be regarded as a valuable addition to the inherent capabilities of the guitar, and not merely as a means of widening its field.

Secondly, the guitar with other instruments. What is the criterion of good musical taste in this respect?

Again the criterion is that neither the capabilities of the instrument nor the credulities of the listener should be in any way strained. By all means use the guitar in combination with another guitar, or with another instrument, in the trio or quartet, or even with the small orchestra in a guitar concerto. Here, the good taste of the composer and the conductor must join to write and interpret the music in such a way that the tonal character and the individuality of the guitar are used to enhance its good qualities rather than to pit its comparatively feeble volume against the other instruments. As with the viola and cello, the acid test of a guitar concerto is whether the composer's scoring permits the soloist to devote himself solely to problems of interpretation without the necessity to battle with the orchestra for the very existence of the solo part. By all means let there be *musical* conflict in the guitar concerto: such conflict can be as essential to a concerto as the parts of the work where solo and orchestral parts flow smoothly together: the battle to be avoided is the battle of sheer volume of tone, not the battle of conflicting emotions or styles. A guitar or guitars may also be usefully employed in the body of the orchestra to aid in new effects of tone colour, but here again, the composer must avoid straining the capabilities of this delicate new medium.

Thirdly, the problems of amplification. Undoubtedly a

wide and almost unexplored field awaits the composer for guitar of music for performance to radio audiences. To use the vehicle of the microphone to build up the guitar's volume, by placing the solo guitar near to the microphone and the more powerful instruments further away or by giving the guitar an individual microphone of its own, is undoubtedly a legitimate device in these days when radio is an accepted medium through which to reach a serious musical audience. The guitar may well achieve the recognition, goodwill and interest of the accepted composers of wider musical fields largely through this medium. But when "heard in the flesh," so to speak—in the concert hall or salon—I am not convinced that, aesthetically or tonally, electrical amplification is yet acceptable. My own view is that when heard face to face, we should accept the guitar for what it is—a chamber instrument with a limited degree of volume, not to be strained on the one hand, or artificially strengthened by amplification on the other hand. We must remember that though the guitar reaches an audience of millions through radio amplification, its listeners normally hear it in little groups around their own firesides, where the intimacy of chamber performance is retained—and even enhanced by the player's knowledge that he need not worry about the adequacy of his volume. To amplify the guitar to enable it to reach a large audience in a great hall is, in my view, not aesthetically and musically in good taste.

Fourthly, the problem of the present range of available compositions for guitar. Here let us be frank. Much of the music specially composed for guitar which is available to us today is pleasant and shows a fair degree of musicianship on the part of the composer. But with a few notable exceptions, such as the works of Ponce and Castelnuovo-Tedesco, will the *musical content* of these works bear comparison on a basis of equality with those written for other legitimate instruments? It will not. The bulk of the music written for guitar (as distinct from *arrangements* for guitar of compositions written for other instruments) is trivial in content and trite in character, where not completely barren in both respects. The sooner we face this fact, the sooner shall we understand why the guitar has not yet achieved full recognition outside its own devotees. The original compositions we play are simply not good enough to bear impartial scrutiny. This springs in part from the limited capabilities of the instrument in the past, when the small guitar with gut strings was little more than a toy when compared with the modern nylon-strung concert guitar, and in part from the very limited musicianship and technical attainments of the average guitarist of the past, who could neither have played nor have appreciated the works of musically mature composers had they written for guitar. These inheritances of the past still cling to the guitar like the dubious fragrance of stale scent: let us open the windows of our far-too-esoteric cult and let some fresh air in! Faced frankly, and frankly admitted, these problems can be overcome. But we shall not get the support of serious musicians by pretending we are now wholly worthy of that support. First, we must set our own house in order. Lest it be thought that I criticize from the outside, let me say frankly that my own compositions profoundly dissatisfy me. No sooner has a work of mine been published than I perforce must compare it with its counterparts for the piano, or for other "legitimate" instruments, and at once I realize its inadequacy. But I believe that in recognizing this, I may have taken the first step towards better standards in my own work.

Fifthly, and lastly, let us examine the worst offence of all—the arrangement for guitar of unsuitable works. Here we find every true musical ethic flouted and frequently see the impossible attempted. One example occurs to me which may have been noticed by others—the arrangement for solo guitar in a well known tuition manual of Wagner's "Pilgrims Chorus from 'Tannhauser' ". Truly this is the equivalent of arranging Beethoven's Fifth Symphony for the ukelele! Other examples crowd thick and fast in my mind, and doubtless will occur to the reader. Do we realize what serious musicians think of such absurdities?

Then there are the fantastic liberties taken with the composer's intentions, and often with his very notation by so-called "arrangers". Here we might all take a leaf from Segovia's book of rules. Segovia first examines the spirit of the composition, and any small liberties he takes are executed in that spirit: thus they offend no one.

Lastly, there is the arrangement of unsuitable music. The guitar is a plucked instrument, and its *sostenuto* and *legato* are limited quantities. Let the arranger examine his chosen work, and reject it if the guitar cannot adequately interpret the composer's intentions. Let him examine the tonal qualities of the medium for which the music was composed, and ask himself whether the guitar can adequately portray the music through its own special and limited tonal range. Can it reproduce the dynamics and the range of volume variation: and, finally, can each movement be played comfortably at approximately the speed which the composer would have approved?

If the answer to this searching analysis is beyond doubt, then the arrangement will be musically acceptable.

So let us face this inescapable task of self-examination in every aspect of our instrument, rejecting the undesirable and moving only along the path of good taste. That is the sure way to speedy recognition of the guitar's legitimacy.

SPANISH GUITAR OR "VIOLAO"?

It has been proved that at the beginning of the 16th Century, before the guitar had six strings as it has today, it was known by the name *vihuela* in Spain, while the Portuguese called it *viola*. Later in the same century Vicente Espinel developed a larger instrument with a fifth string and called it simply "guitar", rather than *vihuela*, "Moorish guitar", or "Latin guitar", as it had been variously designated.

But the Portuguese did not take to this change of nomenclature, and so just called the new instrument *violão*, which is the augmentative of *viola*.

When the instrument was introduced into Brazil, this name was retained, and thus it is that the instrument which is called "guitar" in every other country in the world is not known by this name in Brazil or Portugal.

RONOEL SIMOES

EDITOR'S NOTE: In Portugal itself people nowadays generally use the original term *viola*, or even *viola francesa*, "French viola", to designate what is elsewhere commonly called the Spanish guitar, and it is the Brazilians who call it *violão*. (In case there is a reader so assiduous that he would like to pursue the matter *still* further, the orchestral instrument generally known as "viola" might be called *viola de orquestra* by the Portuguese to distinguish it from the guitar. And the term *guitarra* in both Portugal and Brazil applies exclusively to the little twelve-stringed, round-bodied Portuguese guitar.)



Here we have a musical evening in Paris, ca. 1840. Everyone is playing except Heloise (extreme right) who just can't get that E string tuned. Cute little Armand (center) has evidently memorized his part, as has everyone except the two main performers. The latecomers, struggling to get in, all seem to have brought their own instruments, but there are spares hanging on the wall in case they didn't.



This may be the French 1840 version of the Spanish balcony custom of serenading one's loved one, or else Madame has insomnia and Monsieur is trying to help out with the dulcet strains of sweet music—although judging from the position of his right hand, Monsieur is doing a few flamenco *golpes* below the bridge.



This historic battle was not over playing with the finger nails or not playing with them—nor a war over using the plectrum—but was just a friendly discussion between the followers of Carulli and those of Molino. It is quite impossible to say which side is winning, but certainly both sides are enthusiastic, and guitar repair men probably have to work double shifts for a while.



Let us leave the scene of carnage depicted above and enjoy a pleasant 'Contredanse.' Sedately we glide, step, and once in a while do a little —or we can join the charming ladies at the left and have ourselves a vermouth-cassis while we whisper sweet nothings to the sweet ladies until someone says, "Sh-h-h-h!"



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Monsieur VERDIER, the President of "Les Amies de la Guitare" of Paris, has been kind enough to send us photographs of some extremely rare lithographs published in works by Charles de Marescot, Paris, ca. 1843. The center one on this page is from a Method by him, but the others are from a book of music which had 54 pages of guitar solos and the six lithographs which we reproduce. It is a temptation to translate the title of this collection as "Guitar Mania," after studying the lithographs, but the composer, Marescot, of whom little is known, took himself seriously and was an indefatigable composer and transcriber. He recognized no limits, and often transcribed or arranged works calling for two violins, two flutes, two flageolets and other instruments, as guitar solos! The orchestral works by Weber, grand opera and classical music were all indiscriminately turned into guitar solos by Marescot, but unfortunately, his transcriptions were very poor, which is perhaps just as well.

But the lithographs are charming, and show that the guitar was indeed in much use and demand at this period. Evidently ensemble

playing was the thing, for only in the upper one on the preceding page do we find a soloist. He seems to be doing fairly well, but we wonder if the oversize tray of liquid refreshments won't be rather welcome—at any rate, the servant bringing them seems to have been told to hurry.

The lower one on the same page makes it clear that whoever is the object of the serenade in progress must really have had something. How many of the quintette in the foreground will still be alive next day is a matter for conjecture—judging from the spirited duel in progress in the background. M. Verdier writes: "Our great composer, Hector Berlioz, knew Charles de Marescot, and called him 'The Knocker'..." Thus Berlioz very nearly antedated some of our own American "slang," for he applied this epithet because of Marescot's ability for "knocking out" music at a great rate.

the Academy

EDITOR'S NOTE: Up to now, this department has endeavored to give to its student-readers such bits of information about the actual playing of the guitar as its editors have presumed to be helpful and worthy of passing along. The information was general, and filled no specific demand. It was culled from accounts of actual experiences of good players, magazine articles, books, and various other sources. However, since the first issue of the GUITAR REVIEW, letters have been coming in steadily—letters containing questions of technique, music, methods, etc. To the student who is isolated from the centers of guitar activities, these problems can become nothing short of insurmountable. The Editors have been saving the more serious of these inquiries, hoping some day to get answers to them from a player whose reputation both artistically and academically is of the highest order. Now, at last, the GUITAR REVIEW is able to deal with some specific problems of the student in the manner of direct question and answer. A man has been found, cornered, and pinned down, and herewith he gives answers whose authoritativeness the student need not doubt for an instant. The name at the end of this page is not his own, but a pseudonym he prefers to use in this connection. We hope the questions you have been sending in are answered here.

Q. What is the best way to study the guitar, if a competent teacher is not available?

A. Though it is most difficult to do this without guidance, it is yet possible. My advice is to get the Aguado method, but instead of following the fingering given, use the fingering which will appear in the GUITAR REVIEW from time to time. I would advise the student to play scales daily—those fingered by Segovia. Also the Arpeggios by Giuliani. Records of very simple exercises will appear shortly. These will help the beginner in his guitar education, for he will hear how the exercises are to be played.

Q. To your knowledge, in which countries are the best teachers to be found?

A. In Spain, Argentina and the United States.

Q. I understand that you are working on a Method. If this is so, when will it be published?

A. I will publish it when I feel that I have acquired enough experience. I practice about 6 hours daily in order to play better in the future.

Q. What do you consider the most important daily exercise for the guitar student?

A. I refer you to the answer given for the first question.

Q. What is the best way to strengthen both hands in order to produce clear, powerful tone?

A. If you practice well you will have a good technique. Incorporated in that technique should be quality of tone—one of the goals in developing technique.

Q. Which of the published Methods for the guitar do you consider the best?

A. That by Dionisio Aguado.

Q. What would you suggest for the first year of study if the student has never played a guitar in his life and knows absolutely nothing about it, although loving it as played by good players?

A. He should go to a good teacher. However, if the student aspires to be a professional he will have to be reborn, in order that he may start at childhood.

Q. Does it make a difference if the student chooses an instrument which does not measure up in size and other specifications to the standard classical model patterned after the Torres guitar? If so, why?

A. It makes a great difference. The player should accustom himself to the standard fingerboard*. The others have different sizes and shapes. Consider a piano with keys $\frac{1}{2}$ the width of the standard: That would be a similar condition.

Q. Have you any special recommendations for the facilitation of sight-reading?

A. The only suggestion that I can give is perhaps the practice of solfeggio, although this is only of slight help. Music for the guitar is one of the most difficult to read at sight. Practicing to read at sight is the best way to increase facility. It is not, however, of paramount importance. Many guitarists are poor sight-readers, and one of the best musicians I know, a pianist, is a poor sight reader.

Q. Have you any views regarding the 'nail' school of playing as compared with the 'no nail' school to which many guitarists adhere?

A. I will answer in metaphor. The guitar played without the fingernails is like the guitar in deep shade. With the fingernails, the guitar enjoys the full range of color and strength of the light. One comes very close to a single timbre without the fingernails, whereas playing with the nails enriches the instrument in power of sonority and wealth of timbre. However, one obstacle may hamper the player. Nature herself may not have bestowed a good quality of nail to the player, and it is a task to keep the nails polished exactly right in order to produce good tone. The tips of the nails should be absolutely semi-circular in shape.

Q. Are you in favor of 'nylon' strings?

A. An article answering this question will appear in the next issue of the GUITAR REVIEW.

Q. In practicing the scales, how high should the fingers be raised from the fingerboard?

A. For practicing they should be raised sufficiently high for full articulation; in playing they should be raised as little as possible.

Q. In playing arpeggios, should the fingers of the right hand come to rest on the next string, or should they be raised away from the string entirely? In other words, should each stroke terminate in the air?

A. That depends entirely upon whether it is necessary to emphasize one of the voices. In fluid arpeggios they should be raised.

Q. Do you think that the 'craze' for plectrum guitar playing will sweep the world and eventually replace the classic style?

A. In plectrum playing, one strikes only one note, or several in succession, but NEVER simultaneously as when played by the fingers. No instrument in history has ever progressed artistically when played with a plectrum. This is so because the music of our western civilization is based on a polyphonic structure. The progress of the plectrum instrument could probably only take place in those countries which do not use polyphony—it would be possible to go to China and become a good player.

Vicente Espinel

*Editor's Note: The standard width of the fingerboard at the nut is 2".

WHO'S WHO among our contributors

SALVADOR DALI, the world's foremost Surrealist painter, designed the cover for this issue. Dali is a painter whose daring subject matter is often the spark that has touched off the countless controversies that have raged about this exciting artist from the moment his first paintings were viewed by the public. On one score, however, there is unanimous agreement—that he is a superb craftsman and one of the greatest technicians of his times—truly a modern Vermeer, in that respect. The cover drawing which Señor Dalí so graciously presented to the GUITAR REVIEW is a fine example of his unique imagery. It was secured by Eithne Golden, a GUITAR REVIEW editor.

LUIS ELORRIAGA is a Mexican guitarist who has devoted his entire life to the study of the guitar. He is now a citizen and resident of the United States, where he has appeared in concerts, on the radio, and in pictures. The foregoing article was read at a recent meeting of the Society of the Classic Guitar, and in response to several requests we have included it in this number of the GUITAR REVIEW.

TERRY USHER: President of the Manchester Guitar Circle and Member of the Council, Manchester Music Festival, was born in 1909. For a while he played the plectrum guitar—professionally—but not finding this sufficient for his more serious musical yearning, he changed to the classic guitar. In 1945 he published his first compositions, and but for the serious paper shortage in England many others would have been published. At present, Usher is a municipal public relations officer, but he finds time to give recitals and lectures under contracts with the Arts Council of Great Britain and the Halle Concerts Society. Articles from his facile pen are often found in the leading musical publications, and the GUITAR REVIEW will print further contributions from him in future numbers.

JACK DUARTE is Vice-President of the Manchester Guitar Circle, and, like his good friend and collaborator, Terry Usher, is also a member of the Council, Manchester Music Festival. Duarte was born in 1919, is a research chemist, and his musical start was as a jazz-guitarist and trumpeteer. He still plays the trumpet—in a Manchester Symphony Orchestra—but he has left the jazz guitar strictly alone ever since first becoming acquainted with the classic guitar. He too has had music published in England, and again paralleling the endeavors and the field of his close friend, Terry Usher, Duarte is also under contracts with the Arts Council of Great Britain and the Halle Concerts Society.

ANDRÉ VERDIER: President of "*Les Amis de la Guitare*," commenced his musical career and interest as a boy soprano in the leading churches of France. He was born November 1st, 1886, in Paris, and at the age of 18 enlisted in the army. In the army he found time to study music, and upon his discharge, met Miguel Llobet, who acquainted him with the Tárrega school of the guitar. Verdier studied with the virtuoso, Rodríguez Aravena, and around 1908 commenced having the gatherings at his apartment which were later to be the corner-stone for the founding of "*Les Amis de la Guitare*." The First World War halted this project and claimed Verdier as a soldier. Wounded, Verdier was able, during his convalescence, to organize entertainments for his comrades, in which he took part as flutist, guitarist, singer and comedian. Released from military duty, he learned to play the banjo, and for ten years was a professional banjoist—and guitar student. In 1936, with the collaboration of Emilio Pujol, "*Les Amis de la Guitare*" was founded, and has since been active and very enterprising.

M. Verdier has often sent us valuable reference material and photographs, and in this issue appear reproductions of rare lithographs originally printed in the collection of Music entitled *La Guitaromanie* by C. de Marescot and published in Paris. The originals are in the collection of M. Verdier.

The Chronicle

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NEW YORK: Society of the Classic Guitar

Gregory d'Alessio, Secretary. 314 E. 41st St., New York 17, N. Y. With its Winter season not yet half over, the Society of the Classic Guitar has already passed the mark set last year and the year before, in point of guitaristic activities. Mainly due to the elimination of the problem of meeting places, and the resurgence of activity on the part of the Music Committee, meetings are now held on an average of once every fortnight, and attended by over-capacity audiences. V. Gabaeff, Chairman of the Music Committee (also Treasurer of the Society), is constantly busy writing arrangements for duos, trios, and quartettes, and these are presented as soon as the players are thoroughly coached. Besides the guitar, several other instruments were heard in conjunction with, or played independently of, the guitar. These were the flute, the viola, the tar, the piano, and the lute. Of course, the voice figured prominently in songs classical, popular, and Flamenco. Meetings are held mostly at La Zambra, Vicente Gómez's Spanish restaurant, and The Yar. Through these meetings which are open to all who are interested in the guitar, many new members were gained by the Society under the classification of Associate Membership, which includes non-players who like the guitar and want to be present at all Society musical events. In line with its policy of presenting from time to time lectures about the guitar, the Society offered on October 19th, a lecture on the History of the Guitar, written by Luis Elorriaga, and delivered by Paul Carlton. The lecture was illustrated with chalk-talk drawings by V. Bobri. Again on December 7th, a lecture on the Flamenco Guitar was presented, narrated by Paul Carlton, with Juan Martinez demonstrating the different Flamenco rhythms.

In October, the Gaspar Coelhos (she is Olga Coelho, the famous Brazilian Soprano-Guitarist) announced the birth of their son, Miguel, on the 21st of that month.

With the advent of television, the public at large will have the added thrill of seeing the classic guitar played, as well as hearing it. Pioneering in this field is Vicente Gómez, who has already made several appearances on this new medium. The response has been enthusiastic, and Gómez is being called back for more and more.

Harry Volpe, guitarist and publisher has started a series of articles in the American publication "*Music Studio News*," on the history of the guitar, commencing with the Chinese, and going on from there.

Andrés Segovia made his first New York appearance this season as guest-soloist with the Little Orchestra Society, Thomas K. Scherman conducting. This took place at Town Hall, January 17th. Mr. Segovia played with orchestra, *Concierto del Sur*, by Ponce, and *Concerto for Guitar*, by Castelnuovo-Tedesco, to a packed house which included capacity-filled standing room.

The Flamenco guitar figured prominently in two concerts in New York in past months. On November 21st, Antonio Rodríguez, member of the Society of the Classic Guitar, played in the concert of José Torres, dancer, at the Ziegfeld Theatre. On December 5th and 12th, Paco de la Isla, of Spain, played to the dancing of Mariemma, also at the Ziegfeld.

On November 6th, 1948, Richard Dyer-Bennet, ballad singer, presented a program of his songs and ballads at Town Hall before a capacity audience of lovers of the guitar and song.

Olga Coelho's first major concert of the 1949 season was given at Town Hall on January 13th. The brilliant Brazilian

Soprano-Guitarist sang songs in her usual authoritative style and beauty, by Scarlatti, Rimsky-Korsakoff, De Falla, Segovia, Guarneri, Villa-Lobos, and Tavares. Mrs. Coelho also offered a group of folk dances of different lands, adapted by herself, for voice and guitar.

Suzanne Bloch, the internationally known lutenist and a member of the Society of the Classic Guitar, has devoted her life to the preservation of that thin thread which connects the lute of ancient times to the present day. But for her zeal the lute in the United States could easily languish and perhaps become a heartbreaking example of antique *curiosa*, forever stilled for lack of tenderness and loving care such as Miss Bloch devotes to it. On December 22 Miss Bloch gave a recital at the Juilliard Festival of Contemporary French Music playing a group of seven pieces for the recorder by such modern French composers as Milhaud, Roussel and Poulenc. This was an unusual musical event since the recorder rarely figures in such official concerts. On January 18th this year Miss Bloch again gave a recital on ancient instruments at the N. Y. Cosmopolitan Club, with the lute predominating. New records have been issued by *Allegro Records*, for children and adults, of Lewis Carroll's *Jabberwocky* and *Soup Song* (Alice in Wonderland). The songs have an elaborate background performed on the lute by Suzanne Bloch. In memory of her first pupil, who died three years ago, Miss Bloch is privately recording her complete repertory of lute music, planning to add to it each year and finally donate the collection to some interested Museum or Library. In due time there will be a good-sized Anthology of Lute Music. An article on *The Literature for the Lute* is being contributed by Suzanne Bloch for The Encyclopedia of Musical Information.

Terry Usher, the prominent English composer and guitarist, has become a member of the Society of the Classic Guitar.

ST. LOUIS, Missouri

A guitar society has been founded here, the moving spirit being A. C. Hoskins, former member of the Board of Directors of the St. Louis Symphony Orchestra, and for many years a friend of the late William Foden, American guitarist and composer.

PROVIDENCE, Rhode Island

Hibbard Perry announces the formation of a guitar society in Providence named The Guitar Guild. Its officers are Mr. Perry, President, Ralph W. Burke, Vice-President, Katherine C. Perry, Secretary and Joseph Braga, Treasurer. At a meeting on November 7th, Joseph López, Lloyd Moon, Lawrence Oakland, Hibbard Perry, and Sibyl Waterman played in a small program of music by Sor, Tárrega, Gallini, Curti, Narvaez and Bobri.

COLUMBUS, Ohio

A reader, W. C. Kentner, of Columbus, realizing that there are some foreign countries which, due to exchange problems, do not permit money to be sent here in payment for subscriptions to THE GUITAR REVIEW, recently offered to pay for one such subscription, to be sent to someone who is caught in such a difficulty. A name was picked by the editorial board, and the lucky person was notified of Mr. Kentner's magnanimous gesture. This is one way to overcome the exchange problem, and THE GUITAR REVIEW is grateful to Mr. Kentner for the suggestion and for showing faith in it by being the first to carry it out.

SAN FRANCISCO, California

C. C. Easley has been appointed teacher of the Classical Guitar, San Francisco Conservatory of Music. An interesting sidelight on the item which reached us in October, is the fact that the appointment came wholly without solicitation on the part of Mr. Easley, and in fact, after considerable persuasion by the Conservatory, which is one of the major musical institutions in the United States.

HOLLYWOOD, California

On November 21st, 1948, The American Guitar Society presented its 12th recital devoted to the guitar solos of Dionysio Aguado (1784-1849). Mrs. Vahdah Olcott Bickford, soloist, played the *Etudes* in C Major, A Major, F Major, F Minor, and A Minor, Andante in A Minor, *Valses* 3 and 4 from Op. 12, and *Variaciones Brillantes*.

The Hollywood Guitar Society held a recital on October 5th in the home of Helen Norvell. The players, Ben Irwin, Fred Bannasch, and Luis Elorriaga were heard in compositions by Bach, Tárrega, Calleja, Berger, Sor, De Janon, Elorriaga, and Guillermo Gómez. On November 2nd, another recital featured the works of Sor, Tárrega, Coste, Mozzoni, Grieg, Sabicas, and Torroba. A combination of three guitars and cello was a highlight of the recital—the selections being *Waltz* by Brahms, and *Traumerei* by Schumann. The cellist was Ewald Graul. Guitarists were Ben Irwin, Edward Freeman and Fred Bannasch. Other players were Ludwig Krauss, Joseph Bruensteiner, and Luis Elorriaga. Miss Victoria Siebert, with guitar, sang Latin-American songs of popular origin.

TORONTO, Canada

N. H. Chapman, Canadian concert guitarist, gave a concert in the Christie Street Hospital, Toronto, on November 1st, 1948. His program included works by Sor, Handel, Mertz, Bach, Albéniz, Beethoven, Granados, Tárrega, and G. Gómez.

GREAT BRITAIN

MANCHESTER: Andrés Segovia was guest soloist with the Hallé Concert Society on the 26th and 27th of October, last year. Under the conducting of John Barbirolli, Mr. Segovia played the Castelnuevo-Tedesco *Concerto* and several solos. Albert Hall, where the concert was delivered, was filled to capacity. Terry Usher and Jack Duarte performed the pleasant duty of representing the Philharmonic Society of Guitarists during Mr. Segovia's stay in Britain. Victoria Kingsley, singer-guitarist, gave a recital in Cowdray Hall, London on October 13th. Her program was divided into three sections: Gaelic songs, Finnish songs, and Latin-American songs. According to information received from the P.S.G. Bulletin, she was well received.

Segovia was again heard on November 2nd in London. He played *Four Pavanes* by Luis Milán, *Air with Variations* by Frescobaldi, *Siciliana*, by C. Ph. Em. Bach, *Sonata*, by Scarlatti, and *Gigue*, by Weiss. The second part of this program was devoted to Bach's *Suite for Lute*, consisting of seven pieces, and he wound up with works by Crespo, Tansman, and Ponce (all three dedicated to Segovia), Granados' *Tonadilla*, and Albéniz' *Leyenda*.

On October 30th, in Cheltenham, Bulent Nisancioglu, Turkish guitarist, gave a concert which included compositions by de Visée, Bach, Coste, Sor, Pujol, Chavarri, Mozzani, Fortea, Albéniz, Malats, and Massenet. The recital was arranged by the Cheltenham Guitar Circle, a branch of the P.S.G. L. T. Bridell introduced the soloist, and Wilfrid Appleby gave a short introductory talk about the guitar.

Active on the British radio has been Jean Fuller, whose programs included the works of composers familiar to most guitarists. Mr. Fuller has also made appearances on British Television, in conjunction with Spanish singers and dancers. Segovia's name crops up again in a news item about a program he broadcast over BBC in October. He played Handel, Scarlatti, Haydn, Granados, and Albéniz. Over the same station, Fritz Worsching played the lute on October 17th. His pieces included music originally written for the lute, by D. Dowland, de Visée, and Milán. Victoria Kingsley sang Songs to the Guitar in a Children's Hour program on November 17th, over B.B.C. Terry Usher and Jack Duarte have been engaged by the Arts Council of Manchester to do a series of lecture-recitals on the guitar. At Mersyside, Maurice Ashurst gave a talk and a recital before the Circle on October 20th. Featured in his program were compositions by Duarte and Usher. The British Federation of Banjoists, Mandolinists, and Guitarists will hold a Musical Festival in Westminster in March. Of special interest to guitarists, are the contests for guitar solo playing, duets, trios and quartets. Also announced is a contest for the best piece of guitar composition.

The Philharmonic Society of Guitarists celebrated recently its 20th Anniversary, and some time in 1949, a special illustrated booklet in commemoration of this event will be issued and distributed. After having passed a musical test before Sir George Dyson, Director of the Royal College of Music in Great Britain, Julian Bream, boy-wonder guitarist, won a special

scholarship which admitted him to the College without further examination or fees. In the Royal College, young Bream will pursue a full general study of music, and as long as it does not interfere with these studies, he will be allowed to perform on the guitar and perhaps play in the College concerts.

AUSTRIA

Ernest Zeleny gave a recital in Vienna on October 12th. His program included works by Diabelli, Sor, Ponce, Tárrega, Terzi, and Albéniz.

By picture-postcard from Lucerne: Luise Walker, eminent professor of the guitar in the Vienna Conservatory of Music, and concert guitarist, writes of a concert she gave in Lucerne in December. Her program, not given in detail, included numbers by the well-known composers of guitar music.

BRAZIL

Abel Fleury, concert-guitarist and composer, of Buenos Aires, Argentina, was a recent visitor to São Paulo, Brazil, where he spent several weeks in his tour of that country to study its music. In São Paulo he gave several concerts, overcoming the law preventing tourists to Brazil from giving concerts in that country. This victory for the guitar was accomplished through the intervention of a Professor Savio, and a music publisher Del Vecchio, both of São Paulo. Besides the concerts, Fleury made several radio broadcasts. His performances were given great play in the press, and were received enthusiastically by the public.

São Paulo seems to be the center of guitar activities these days, for it is from that city that all of our news from Brazil seems to come. Prominent in the guitaristic activities of São Paulo is Ronel Simoes, who is conducting a series of guitar broadcasts from that city. Up to the time of this writing, some 160 programs have been presented, all of them featuring the guitar at its best, from both the standpoint of players and selection of music.

HOLLAND

Ries de Hilster of Hilversum reports on the formation of a new association of guitarists in The Hague, called *Constantyn Huygens*. About 25 interested parties were at the first meeting, where Mr. de Hilster was elected President, and Jan Maarten Komter, Vice-President. At the meeting which took place in November, plans were made to issue a regular bulletin, and the aims of the new society were formulated, the principle item of which is to offer to both listener and aspiring player alike, every opportunity to know and appreciate the guitar. The meeting was also marked by the playing of Messrs. de Hilster, Komter, A. Bronkhorst, P. M. Fransen, A.V.D. Heuvel, and E.W.C. Reeskamp. Meetings of the *Constantyn Huygens* will be held regularly in The Hague, Amsterdam, Alkmaar and Hilversum.

For further news of Dutch guitaristic activities, we are again indebted to Ries de Hilster. He writes of the successful tour of Segovia in the Netherlands; Olgo Coelho's triumphs in The Hague and Amsterdam, both on concert stage and radio; Ida Presti's recital in the Concertgebouw, Amsterdam, and the considerable broadcasting activities in which the guitar is given prominence. In December, a Trio for flute, alto and guitar was presented over Radio Hilversum, and beginning in February four weekly broadcasts from the same station were heard. Mr. de Hilster and Mr. Komter are collaborating in this series, which features lectures on guitar playing, illustrated with music both recorded and actually played by the two guitarists.

MEXICO

In memory of the late Manuel Ponce, Mexico's greatest composer, a new society has been formed. Going under the name *Sociedad Musical Manuel M Ponce*, this fledgling organization plans to specialize in concerts devoted to the works of Ponce.

In December, members of the *Sociedad de Amigos de la Guitarra* gave a recital in Mexico City, featuring the music of Damas, Giuliani, Mangoré, Sor, Bach, Villa-Lobos, G. Gómez, Dowland, Milán, and Vázquez. The artists included Galo Herrera Escobar, Jorge Reyesvera, José Oloarte León, Gracia Castañón de Oloarte, and Guillermo Flores Méndez.

Active in solo concerts in Mexico is Eduardo Vázquez Pena, a member of *La Sociedad*. He has recently completed engagements in Morelia and Guadalajara, and is moving on to other Mexican cities in his concert itinerary.

Jesus Silva, guitarist, composer, Director of *La Escuela Superior Nocturnada de Música*, Mexico City, pupil of Andrés Segovia, and great friend of the late Manuel Ponce, gave two concerts in Mexico City in October. Sor, Bach, Ponce, de Visée, Milán, Granados, Tárrega, Albéniz, Sandi, and Barrios figured prominently in the selections on his program. The concert was presented under the auspices of the *Instituto Nacional de Bellas Artes* by the musical society called *Sociedad Musical "Josefina Harlan LaRoche."*

PORTUGAL

In December, Emilio Pujol played in a concert in Lisbon, commemorating the Cervantes Centenary. Mr. Pujol's solos were from the works of Luys de Narváez, and accompanying the flute, he played ancient Christmas carols.

SPAIN

The guitar soloist Narciso García Yepes played recently Joaquín Rodrigo's *Concierto de Aranjuez* with the Corunna Municipal Orchestra.

SWITZERLAND

Jean Borredon, guitarist, accompanied the Swiss dancer Suzanne Andeoud and Spanish dancer José Udaeta in a recital of Spanish dances at the Kleiner Tonhalleaal, Zurich.

CEYLON

For the first time in its musical history, the guitar was heard over Radio Ceylon. The player, Eustace Delay, began a series of broadcasts in September. His programs feature the music of Bach, Albéniz, Segovia, Bobri, V. Gómez, Llobet, Mozart, Granados, and other familiar names. Mr. Delay recently gave a talk before the Ceylon group of guitarists (a branch of the P.S.G.) on flamenco playing, with demonstrations of the various effects of that style. Ernest de Saram is the secretary of the Ceylon Society.

Music IN THIS ISSUE

EPITAPH FOR MANUEL PONCE by Terry Usher and Jack Duarte. This work is based on the sentence, "We mourn the loss of a friend—but his Music restores him to us," and is in two movements. The first movement is based on the first thought, "We mourn the loss of a friend—," and is a *largo con dolor* expressing sorrow at the loss of Ponce as a friend. This is written by Terry Usher in the modern harmonic idiom which Ponce loved, but is not based upon his style.

The second movement, by Jack Duarte, is based on the second thought, "but his music restores him to us." In this, Duarte takes a fragment of the lament of the first movement and interweaves the theme of Ponce's last composition—published in Number Six of the GUITAR REVIEW. The theme gradually overpowers the lament and the music develops into a fantasia to express the feeling that Ponce's music has overcome all sorrow over his death—his music has overcome death itself.

It was hoped to include this in the Ponce Memorial Number, but it was received too late for this purpose.

SEIS PRELUDIOS CORTOS by Manuel M Ponce. This Supplement continues with its exclusive publication of the six preludes by the late Manuel Ponce by publishing numbers 1 and 4. Numbers 2 and 3 were published in the Ponce Memorial number; 5 and 6 will appear in a future issue.

ETUDE NUMBER 12 by Andrés Segovia. Apart from being a very fine piece of music this Etude also is of great benefit in acquiring proficiency in the rapid shifting of the left hand in chord formations. It was written for, and dedicated to, Albert Augustine, with the following inscription on the original: "To lighten the heavy fingers of my friend Albert Augustine."

"We mourn the loss of a friend"



1.

PITAPH FOR MANUEL M PONCE

Terry Usher



andante (longingly)

mp legato assai

harm. harm. 12 a tempo
pp rit. mp

mf mp

a tempo
pp rit.

IV quasi arpa - sul ponticello pont.
pp mp
draw nail of 2nd finger r.h. across strings

tempo I grave con dolore
mf p
sul tasto

pont. normale
f pp mp mf

IV to part 2 without stop
molto rit. attacca

"But his music restores him to us"

2.

EPITAPH FOR MANUEL M PONCE

J. W. Duarte

adagio con dolore

canto ben marcato

molto vivo

vivo assai

dolente

f

p

f

violento

ff *cresc.*

moderato

p *molto cresc.*

listesso tempo

fff

adagio con dolore

piangevole

moderato risoluto ma con grazio

molto cresc. *ff* *calmo*

adagio *con tenerezza*

mf *molto rit.*

harm. 12

mp *mf*

*P*RELUDIO N 1

from "SEIS PRELUDIOS CORTOS"

Manuel M Ponce

digitada por

J. Silva

moderato

mf

mf

First system of musical notation for Preludio N 4. It consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). It contains several measures of music with complex fingering (3 2 4, 4 3 2, 4 3 2) and a forte (*f*) dynamic marking. The middle and bottom staves have bass clefs and contain more complex fingering (0, 1, 4, 1 2, 3, 2, 3, 1, 1, 3 4 0, 0 2 4 0, 1, 2) and a piano (*p*) dynamic marking at the end.

PRELUDIO N 4

Manuel M Ponce

allegretto espressivo

Second system of musical notation for Preludio N 4, consisting of five staves. The top staff has a treble clef and a key signature of one flat. It contains measures of music with complex fingering (2, 2, 2, 1, 1, 4, 2) and a piano (*p*) dynamic marking. The middle three staves have bass clefs and contain more complex fingering (2, 4, 2, 1, 3, 0, 2, 4, 1, 3, 4, 1, 2, 3, 4, 3) and a forte (*f*) dynamic marking. The bottom staff has a bass clef and contains measures of music with complex fingering (1, 2, 3, 0, 2, 3) and a piano (*p*) dynamic marking. The piece concludes with a pianissimo (*pp*) dynamic marking.

"to lighten the heavy fingers of
my friend Albert Augustine"

LESSON N 12

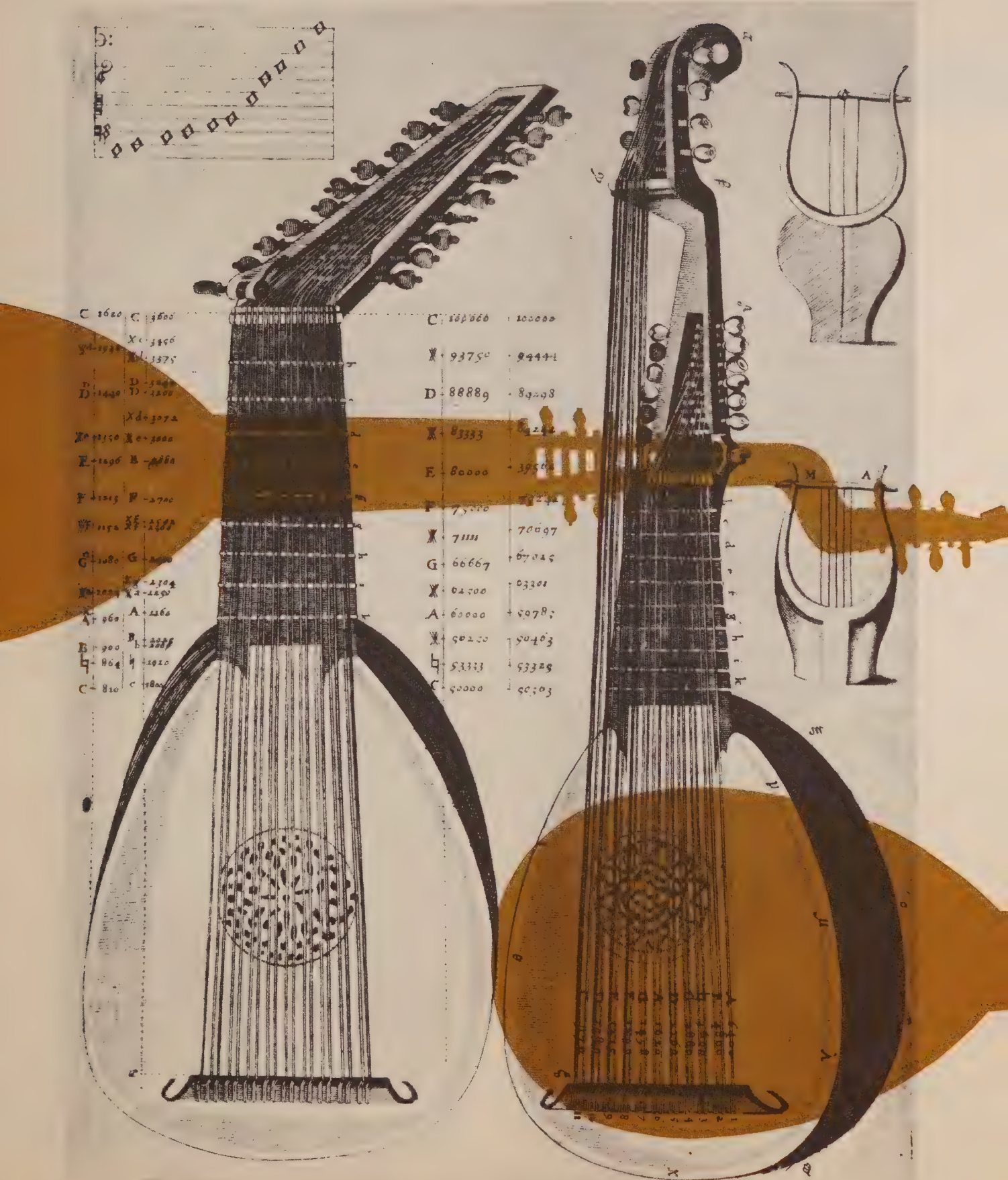
Andrés Segovia

allegretto moderato e grazioso

The musical score is written for guitar on a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *allegretto moderato e grazioso*. The score is divided into measures by vertical bar lines. Fingerings are indicated by numbers 1-4 above or below notes. Dynamics include *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *poco rit.* (a little slower). Performance instructions include *m a m* (movable), *C I*, *C III*, *C II*, *C IV*, *C V*, *C VII*, *rit.* (ritardando), *a tempo*, and *poco*. The score includes various musical notations such as slurs, ties, and accidentals. The piece concludes with a double bar line and a final chord.



the G V I T A R review



The editor's corner



No. 9 1949

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Unsolicited manuscripts, music or drawings will be given careful consideration. Any unused items will be returned upon request.

The GUITAR REVIEW takes pleasure in presenting this number devoted to the lute and is grateful to the collaborators who have made the issue possible. The lute served many purposes in its day and no study of early music is complete without a knowledge of its social significance and rich literature. How beautiful this pear-shaped instrument with its decorative sound hole, inlaid neck with frets and elaborate peg box! Aesthetically the lute appealed to the eye more than any other stringed instrument. There were treble lutes and bass lutes, archlutes, theorobos, pandoras, orpharions and citterns (all somewhat different and yet closely related). It must have required a great deal of time and patience to master them (indeed one criticism was that a player spent half his life tuning the lute and relatively little playing it) yet to judge by its popularity, an extraordinary number of people were patient and diligent.

The lute was found in all countries of Europe but associated primarily with cultivated people; it was not the instrument of street musicians but of trained artists and discriminating amateurs. Lutes were built by craftsmen and it is symbolic that those who made the finest stringed instruments (violins, cellos, gambas) were called Luthiers. The best-known makers at the beginning of the 15th century were found in Northern Italy—Bologna and Venice—while later those in Nürnberg and Augsburg, Germany, became famous.

The Venetian publisher, Ottaviano dei Petrucci brought out lute tablatures as early as 1507 and dances of Spanish and Italian origin and transcribed frottoles were soon available in abundance.

Among the early Spanish collections Luys Milán's is the most fascinating. But other tablatures, by Luis de Narváez, Alonso de Mudarra, Enriquez de Valderrábano, Diego Pisador, Miguel de Fuenllana and Hernando de Cabezón, are equally important in Italy. Adrian Willaert and Orazio Vicchi were responsible for collections of songs accompanied by the lute and there were masters such as Francesco da Milano (called "Il Divino"), Vincenzo Galilei (father of the astronomer), Antonio Becchi and Simone Molinaro (1599) who made important contributions to the literature. Such books on the dance as Cesare Negri's *LE GRATIE D'AMORE, NUOVE INVENTIONI DI BALLI* and Fabritio Caroso's *BALLARINO*, all noted in lute tablature, were just as remarkable in a related field.

The Frenchmen, Attaingnant and Ballard were the leading publishers in the middle of the 16th century, Guillaume Morlaye, Bataille and Boësset coming up during the reign of Louis XIII; the great 17th-century French lutenists included Denis Gaultier, Charles Mouton and Robert de Visée. In Holland Pierre de Tegli, Emanuel Andriaensen, Johannes Thysius, Joachim van den Hoven, Nicholas Vallet and Adrianus Valerius stand out while in England we need only mention the names of Barley, Dowland, Morley, Hume, and Tailour, ending up with Mace's *MUSICK'S MONUMENT* (1676), to show the extent of the field. Turning to Germany Virdung, Schlick, Newsidler, Kapsberger, Reussner, Sylvius Leopold Weiss and, of course, Johann Sebastian Bach, led the way. Finally, Count Logi of Austria and Valentin Bakfark of Hungary were also outstanding in their day.

* * *

It is impossible to give a history of lute music in one issue of this magazine but we believe we have given a good idea of it and that a number of the studies are out of the ordinary. For instance, "The Decline of the Lute" by Sydney Beck; "The Lute in 16th-Century Spain," showing how the lute bowed to the Vihuela and Guitar in Spain, by John Ward and the article on the lute and religious music by Carleton Sprague Smith, which throw new light on the subject.

The editors would welcome letters of inquiry about lute music and suggestions as to how it can be made more available to guitarists today.

NOTES

on archlutes

by Emmanuel Winternitz

*Keeper of Musical Collections, Head of Department of Musical Activities,
Metropolitan Museum of Art*

Musical instruments by their very nature belong to not one, but two fields: they speak to the eye as well as the ear, they are contrivances for producing sound and at the same time articles of furniture, thus reflecting throughout history the changes in musical as well as in visual taste. If one classifies them in only one of these two lines of evolution (and this happens frequently in our time of overspecialization), one is likely to arrive at wrong conclusions. For example: if a connoisseur of the history of visual taste were musically naive and were to look at that epitome of curvature and arcuation, composed entirely of fantastic undulations which we call a violin, at its fantastic contour, the soft elegance of its body, and the sweep of its sickle-shaped head with the scroll, he no doubt would label it typically baroque (visual baroque). And he would be surprised if he found out that what looks like a prototype of baroque shape, (or let us say more cautiously, of the 17th century), was in fact influenced, indeed determined, by factors which have very little to do with the on-rolling swell of baroque. Investigations of this type may reveal that: 1) many apparently baroque (visually baroque) forms are determined by musical requirements, that is, functional technical considerations, and that: 2) the style of decoration, as far as it is not determined by musical requirements, was already fully developed in the Renaissance. He would first find all these "baroque" forms in the Saronno frescos of Gaudenzio Ferrari (in Leonardo's time), particularly in the violin there, the first true violin depicted; and he would then find that the scrolls and bandaroles and floral patterns which in the Renaissance animate all the inanimate, coil and curl also around the instruments, thus producing frequently a decided baroque physiognomy, long before the dawn of the baroque. And he might find that certain patterns which apparently fit into the grammar of a visual vogue, are in fact the result of acoustical necessities or of the need for easy fingering, etc. To mention an example at random: the elegant curves we admire in the bridge of a harpsichord or in the stick or neck of the triangular harp, simply reflect the proportions between longer and shorter strings that produce the scale, just as the middle bouts of a violin have their origin in requirements of the bowing technique.

By considerations like these, one is compelled to tabulate what factors in general actually determine the construction and the appearance of musical instruments. Such a tabulation would have to account for the following factors: Instruments follow rules varying in strictness and persistence: stern, immutable ones, such as the laws of nature, and volatile, changeable ones such as the fancies

of fashion, and in between the semi-malleable ones of the great conservative forces of civilization, habit and tradition. Thus every builder of musical instruments combines different roles: he observes, as an acoustical engineer, the unchangeable properties of vibrating matter, whether revealed by his own research or handed down by the tradition of his craft; he follows, wittingly or not, the vogue of his day; and, finally, he obeys his own personal taste, musical and decorative.

But these are not the only factors that determine the production of musical instruments. There are, also, different social levels: we see instruments gaining or losing caste. There is, moreover, the unequal pulsation of inventive life in the different dwelling places of men: centers of creative energy, courts and cities fermenting with competition and consequently with novelties, and quiet, remote mountain valleys where a hundred years are like a single day. There are, finally, the cultural migrations.

But above all, one is struck by the enormous influence that the beaten path of custom has. If the other factors form the fleeting and shifting surface pattern, the curls of foam, tradition is the regular beat of the heavy waves. Structural devices, playing techniques, even small decorative patterns such as the shape of sound holes are retained for centuries.

It is from this angle that some light can be shed on the origin and function of the archlutes. The archlutes are modifications of the Renaissance lute; they are lutes with open bass strings added to increase their range as well as their sonority. There are three types of archlutes: the theorbo, the chitarrone, the theorboed lute.

An engraving from Father Marin Mersenne's "Harmonie Universelle" (1636) (*see cover*) shows the lute side by side with a theorbo. The difference between the two is obvious: while the neck of the lute is sharply bent back, the theorbo has two pegboxes, the first one is straight, to hold the stopped strings, the second is placed high up, a bit to the side, to hold the open bass strings. The comparative sizes of these two instruments are not correctly shown in this engraving: the theorbo being too small in comparison with the lute.

The chitarrone is the largest archlute, its length up to two meters. If the theorbo is a bass lute, the chitarrone is a great octave bass lute, with an even longer neck and the upper pegbox supported by a long extension of the neck, which does not bend to the side but slightly backward to provide the necessary clearance for the open bass strings.¹

Praetorius mentions the Paduan chitarrone as about



Ill. 3. Bartholomeus van der Helst: (1613-1670) *THE MUSICIAN*, New York, Metropolitan Museum of Art

7 feet long and the Roman chitarrone about 6 feet, but there were chitarroni with a much longer neck, and it was particularly this type which became important in the Italian opera orchestras of the 17th century as solo and accompanying instruments, as for instance, in the paintings of the Caravaggisti (ill. 1). An even bigger chitarrone we find in Filippo Bonanni's "Gabinetto Armonico pieno d'istromenti sonori indicati," Rome 1722. There it is called an "arci-liuto." It is this fantastic neck attached to a pearshaped body which furnished the wonderful diagonal exploited to great pictorial effect later in the "fêtes champêtres" of Watteau and his circle, usually not played there but tuned for the sake of a more sweeping dramatic position of shoulder and hands (ill. 2).

The theorboed lute ("testudo theorbata" or "liuto tiorbato," or "attiorbato") is in the main a lute still with the characteristic sharp bend of the neck, but for the longer bass strings another straight neck is grafted on. Many original lutes have been theorboed this way, or "theorboized."

Van Der Helst's "The Musician" (ill. 3) in the Metropolitan Museum of Art, shows again the tuning of the lute, which is the much more dramatic subject. Dutch middle class interiors from Dou to Mieris and Netscher are almost unthinkable without the theorboed lute as solo instrument or played in small chamber music groups.

So much about the appearance of the archlutes. Nothing in their physiognomy is baroque. Nevertheless they reach as instruments into the very heart of baroque music. What was their role and their origin?

The turn from the cinquecento to the seicento brings with it an impoverishment in number and variety of instruments. The Renaissance had developed an array of instruments never reached before or after; moreover, almost all types were built in families, that is, in various sizes from the treble to the bass, in accordance with the members of the choir, which in many respects was the model for the instruments. Like the human voice at that time, the instruments were restricted to a range which rarely exceeded a tenth. All this changes with the revolution in music at the beginning of the 17th century. A very sketchy survey may suffice here. The early baroque introduces the monody, the ground bass, and the continuo. The end of the cinquecento saw the rise of the monodic style, that is, declamation by solo voices (thus non-polyphonic) accompanied by instruments. 1600 sees the first opera in monodic style, Giacomo Peri's "Euridice." It is followed immediately by Caccini's experiments, and then, above all, by Monteverdi's "Orfeo" (1602), "Arianna" (1608) and the "Combattimento di Tancredi e Clorinda" (1624). The results of these new ventures were enormous: the aria was born and closely connected with the aria, the instrumental concerto. The new style, given over to the most intense expression of passion, required new instruments and demanded from the old ones new accomplishments. A wider range was needed, since instruments for solo performance as well as those for the accompaniment of vocal solos had to cover the full range from the treble to the deep bass. Thus the lute, the undisputed queen of Renaissance instruments, expanded its lower range. Moreover, bass instruments were needed to support vocal and instrumental bodies with a deeper foundation than before. Again the archlutes filled this need. Caccini and Cavalieri used chitarroni in their opera orchestras; the score of Monteverdi's "Orfeo" calls even for three chitarroni. Moreover, the baroque in its further unfolding

developed the continuo orchestra: while the instruments of the Renaissance orchestra, treated like human voices, were equal members of the group, the continuo, or thoroughbass practice, was built along different lines: The sound of the baroque orchestra was shaded in perspective (metaphorically speaking): there was a foreground formed by the principal contours of the melody on top (provided by cantabile instruments), and the obligatory strong bass as foundation, while the background of harmony was filled in by other instruments, either keyboard instruments with a sufficiently wide range, such as the organ and the harpsichord, or the harps, or lutes with a sufficient range, that is, the theorboes. Jan Brueghel in his allegorical "Sense of Hearing" in the Prado (c. 1620) bids farewell, as it were to the Renaissance with an almost complete inventory of the Renaissance instrumentarium. The lute in the center, as it should be, is the only one being played. In the foreground lies the other noble Renaissance instrument, the lira da braccio, the instruments of angels and Apollo around 1500. But there is as yet no archlute.

Michael Schultz properly latinized into Praetorius (1618), shows already three archlutes, the "romanische theorba oder chitarrone," the "paduan theorba," and the "testudo theorbata" (ill. 4). They must then have been quite new and exciting for in describing the methods of stringing he complains (page 62), that he "could not write anything certain because there are almost new changes being invented year by year." And in his chapter on the lute he gives a list of the correct terms for all parts of the instrument, concluding with "the long neck (theorbo neck) recently invented."

Thus we see: the archlutes which grew out of the lute and became so important in the early baroque do not owe



Ill. 2. Jean Antoine Watteau: YOUNG WOMAN PLAYING AN ARCHLUTE, Chantilly, Musée Condé



III. 1 Michelangelo Marisi da Caravaggio: (1560-1609) THE CHITARRONE PLAYER (known as *The Guitar Player*) Gallery, Turin

a thing, in their outer appearance, to the baroque grammar of forms. They are almost entirely determined by the new musical requirements of the unfolding baroque: (1) the "stile espressivo," with the wider range required by it; (2) the need for instruments capable of providing the thorough bass in the orchestra and (3) in connection with this, the need for instruments capable of furnishing improvised harmonies which, according to the continuo technique, were filled in between melody and bass. All essential features thus of their outer appearance result from these new musical requirements. Thus the outcome is somewhat paradoxical. While the violin which found its shape in the high Renaissance anticipates in its patterns the Venetian Rococo, the archlutes, although children of the musical baroque, preserve Renaissance features in their outer appearance.

But the basslutes carried in themselves the germ of their decline. Even the lute was fragile with a shape quite impractical for transporting it or even putting it down safely on a table. One recalls Thomas Mace who in his "Musick's Monument" (London, 1676) discussed this problem in plaintive words. The best place he could recommend for protecting the lute at home was between the sheets of his bed. And, according to Mattheson, to preserve a lute was at least as expensive as maintaining a race horse or a mistress.

These handicaps were even more apparent in the case of archlutes with their long necks and the resulting enormous tension of their bass strings. It was partly for this reason that they could not long compete as outdoor instruments with the much more sturdy guitar and the hurdy-gurdy (*vielle à roue*).

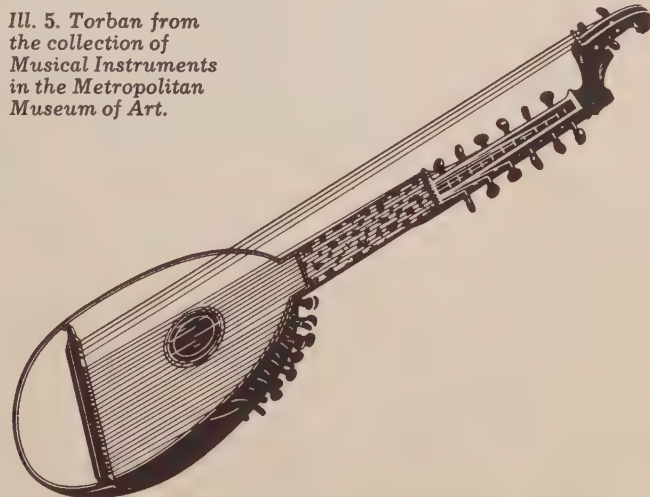
The family of archlutes found, however, their continuation in folk instruments in Sweden and Russia. The Swedish *theorbo* combined the two pegboxes and the *accordatura* of the *theorbo*—usually eight stopped strings running over the fretted fingerboard and seven open strings—with the shallow body of the English *cittern*. It was quite fashionable up to the middle of the 19th century.

The Russian *torban*—the name itself seems to point to its evolution from the *theorbo*—preserves not only the two pegboxes but also the shape of the soundbox of the *theorbo*. There is, however, one important difference: the set of stopped strings that run over the fingerboard is continued toward the treble by gradually smaller strings ("pristrunki"), that continue up to the edge of the sound box. Thus virtually the whole width of the soundbox is covered by strings. The standard *accordatura* consisted of four open strings: five double and two single stopped strings running over the fingerboard; and twelve to fourteen "pristrunki."

The *torban*, of which the Metropolitan Museum of Art possesses an excellent specimen (see ill. 5),² was quite common in the 18th century in Poland and in the Ukraine, then it spread to Central Russia, and like the Swedish *theorbo* went out of fashion during the first half of the 19th century.



Ill. 4. Michael Praetorius: Plate XVI from "Syntagma Musicum," vol. II, *De Organographia* (1618)



Ill. 5. *Torban* from the collection of Musical Instruments in the Metropolitan Museum of Art.

¹ The collection of Musical Instruments in the Metropolitan Museum of Art contains the following *chitarroni* and *theorboes*:

I. CHITARRONI:

- a Acc. No. 89.4.2141, Italy, 17th century
Length: 155 cm.; width: 29.2 cm.
6 open strings; 11 stopped strings
- b Acc. No. 89.4.1031, Italy, 18th century
Length: 155 cm.; width: 34.3 cm.

No open strings; 14 stopped strings

- c Acc. No. 89.4.1020, Italy, 17th century
Length: 190.7 cm.; width: 36.2 cm.
6 open strings; 11 stopped strings
- d Acc. No. 89.4.1022, Italy, 17th century
Length: 198.2 cm.; width: 41.9 cm.
6 open strings; 11 stopped strings
- e Acc. No. 44.50.3, Italy, late 16th century
Length: 169.3 cm.; width: 39.3 cm.
6 open strings; 11 stopped strings

II. THEORBOES:

- a Acc. No. 89.4.1035, Italy, 18th century
Length: 111.8 cm.; width: 31.5 cm.
6 open strings; 8 stopped strings
- b Acc. No. 89.4.2199, Italy, 17th century
Length: 139.7 cm.; width: 38.1 cm.
6 open strings; 10 stopped strings

- ² Acc. No. 89.4.310, Russia, 19th century
Length: 118.1 cm.; width: 36.8 cm.
4 open strings; 12 stopped strings; 14 "Pristrunki"



*From the Collection of Musical Instruments
in the Metropolitan Museum of Art, New York*

(illustrated from left to right)

- 89.4.1035 *THEORBO*; Italy, 18th Century.
89.4.2199 *THEORBO*; Italy, 17th Century.
89.4.2141 *CHITARRONE*; Italy, 17th Century.
89.4.1023 *LUTE*; Germany, 18th Century,
inscribed: *Paulinus Bernardinius*.
89.4.3140 *LUTE*; Germany, 18th Century, inscribed:
Gregori Ferdinand Wuenger, Augsburg, 1726.
89.4.1012 *LUTE*; Germany, 16th Century, inscribed
*Augsburg, 1596 and labeled: Matthias Hummel,
Lauten und Geigenmacher in Nuerenberg.
Anno 1694 zugericht (repaired)*.



THE DECLINE OF THE LUTE

by Sydney Beck

It is one of the curious twists of fate and fashion that the lute, an instrument which played such a significant role in the social and cultural life of Europe for more than three centuries, should have slipped into almost complete oblivion. In its heyday, it was practically indispensable to all music-making, its delicate and refined sonorities being equally at home in princely surroundings or the average household; it could accompany voices and other instruments or take on all their parts, carry the popular tune of the day generally somewhat embellished, or charm with special little pieces of its own. Cultivated and diligently practised everywhere on the continent, it helped to shape the future course of the art of music. Our notions of harmony, our music-drama (which grew out of accompanied monody), our keyboard style and suite form, all stem directly or indirectly from the influence of this aristocratic plucked instrument. Admittedly, some of the no less worthy precursors of present-day bowed and keyboard instruments have given way to similar forces, but none of these have left behind so large and rich a repertory, most of which remains a mass of dead symbols today.

Universal as lute playing came to be, enthusiasm for it was not sufficient to withstand the invasion of new ideas and forms of expression. As these took hold, in varying degrees according to the national temper and conceptions of music, the lute was pushed more and more into the background. The actual decline was a matter of about 200 years; starting in Spain, where the *vihuela* was more popular, it spread to Italy, England and France and after a brief period of recovery finally reached its end in Germany in the days of Haydn and Mozart. Following different patterns in each country, it lasted longest where it was able to absorb the effects of change and find a favorable social climate in which to grow.

Italy's "golden age" of lute-playing, which lasted through the 16th century, produced a stream of excellent collections, chiefly of dance tunes, fantasies and arrangements of a *cappella* vocal music, before the lute became almost completely overwhelmed by the guitar imported from Spain. The dilettanti were taken in by the ease of strumming chords to a tune with a given bass, *rasgueado* fashion, or improvising simple harmonies which could be learned in a few easy lessons. The sophisticated polyphonic style of playing known as *punteado* constantly lost ground even though the more discriminating and artistic guitar player, borrowing what he could from the lute, sought to reconcile both styles. Despite these unfavorable developments, so-called sonatas for the lute still appeared around 1650, and the instrument continued to be cultivated by a relatively small group of enthusiastic followers; but generally it was the theorbo, the double-necked

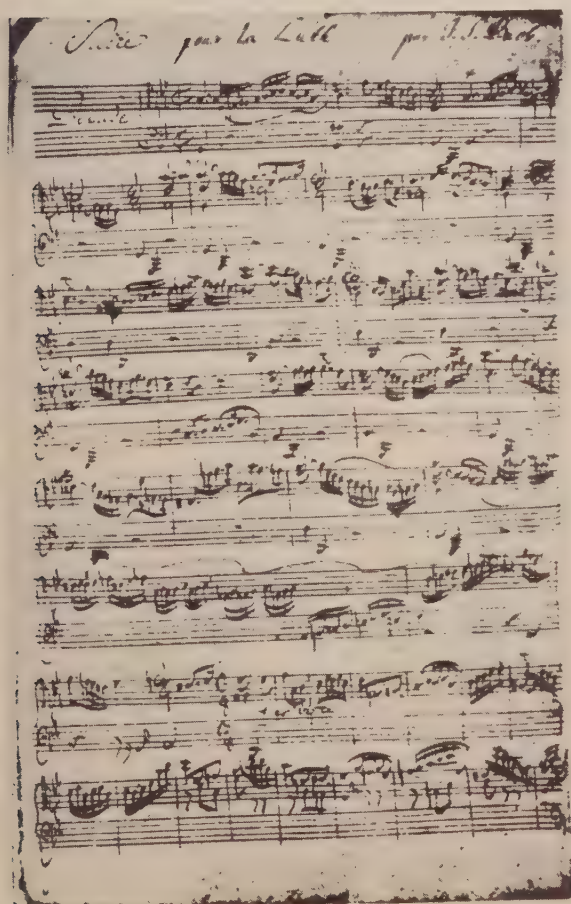
lute, that was in demand for the effectiveness of its bass strings in accompaniment and in doubling or replacing bass parts. In the last two decades of the 17th century, a number of trio-sonatas for violin and archlute (the short and long forms of the archlute were the theorbo and the chitarrone), like those of Corelli and Veracini were published; however, these came at a time when the Italian school of lute playing was virtually at an end.

In France, a similar but not quite so marked a change of attitude toward the lute took place. While the Italian lutenists were struggling against the inroads of foreign influence and new trends in music, the French succeeded in staving off the inevitable long enough to make their art of lute playing the envy of Europe. French tablature notation and improvements in technique had gained such attention that this manner of playing and writing spread all over the continent, particularly in the Netherlands, England and Germany, even having its effect in Italy where, at the beginning of the 17th century the remaining lutenists abandoned their own kind of notation. However, this ascendancy was also doomed to eclipse. With the increasing importance of the thorough-bass and the *clavecin* coming into its own, the center of interest shifted, just as it did in Italy, to methods of easier and more effective accompaniment than the delicate sounds of the lute could provide. Here too, the theorbo and the chitarrone came into use and for a time shared honors with the keyboard instruments in the realization of the basso continuo. (The demand for these instruments became greater than the supply and ordinary lutes had to be adapted for this purpose. They were called, "luth-theorbé.") Furthermore, it became evident that the average lutenist was losing patience with the involved lute tablature which the later French masters of the instrument were overburdening with so many ornaments that it soon became almost impossible to read. This trend, already symptomatic of the coming decadence, led, in spite of the obstinacy of the professional lutenists, to a gradual falling off of solo playing in France. Now, the way was open for an incursion of the Spanish guitar. Visiting virtuosi from both Spain and Italy, such as the celebrated Francesco Corbetta, and his French disciple Robert de Visée, guitarist to Louis XIV, won the hearts of all. With the publication of two guitar books in 1682 and 1689, de Visée started the rage for the instrument at court and the "universal strum" soon spread to the populace: At about the same time, the lutenist Perrine, compromising with the popular demand, published a collection of some of the best lute music which he transcribed into ordinary keyboard notation. The collection entitled "*Pièces de luth en musique...*" including pieces by the illustrious Denis Gaultier (d. 1672), the greatest and most influential representative of lute playing in France, is significant because it was the first such transcription to be issued and a telling example of what was happening. Thirty-four years later, de Visée, who was a lutenist and theorbist as well as guitarist, also published such a collection in the form of trios, which he called "*Pièces de theorbe et de luth mises en partition*" (1716)—interesting since it indicates that these instruments were still played in France in the early part of the 18th century. Thus, the die was cast; if the lute stayed alive at all, it was chiefly through the activities of the virtuosi, who had already weathered the changing tastes brought about by the triumphant successes of Lully in opera, ballet and orchestra. At the court, the post of "Joueur de luth de la chambre du roi" was maintained, for the sake of tradition,

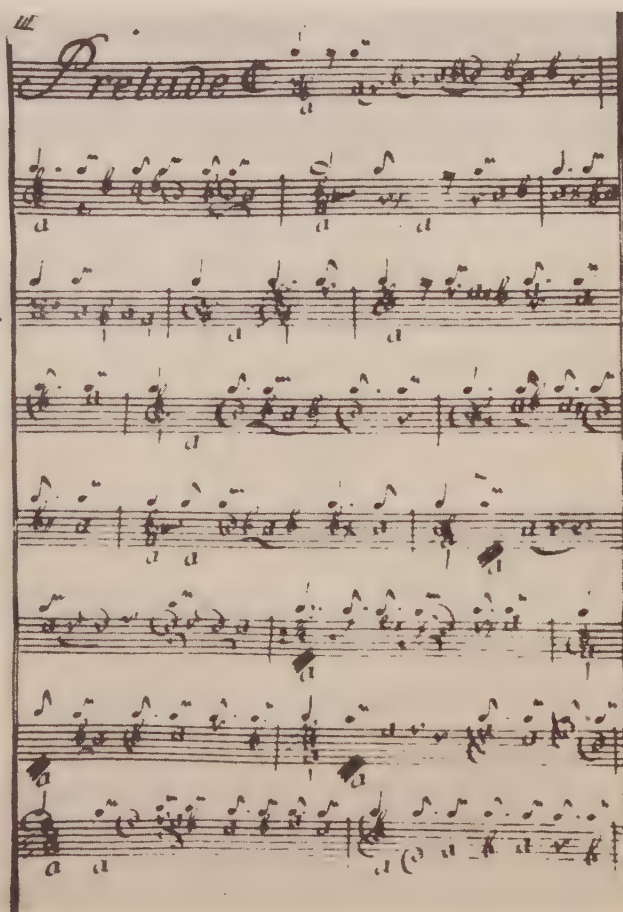
well past the middle of the 18th century, and though there were occasional revivals they were no longer effective. Even as late as 1763, Carl Kohault, a celebrated Viennese lutenist came to Paris to play some duets for lute and 'cello with Duport at the Concerts *Spirituels* but the event met with only mild interest. Nevertheless the beautiful, idiomatic art of the lutenist was not entirely lost to France. It was studiously imitated by the clavecinists who borrowed a number of important features of its music in developing their own style.

The height of British attainment in lute composition and performance coincides with the great madrigal era, roughly between 1590 and 1620. It was during this brief span of years that the lute-song, strikingly English in character, flourished in the hands of acknowledged masters. At the same time solo and ensemble music with the lute and its close relatives, the cittern, pandora, and orpharion, were zealously cultivated, especially among the middle classes. Virtuosi like John Dowland (1563-1626) won renown not only in their own country but abroad, and these were the men who produced some of the finest literature for the instrument. The rapid decline of the lute in England after its first full ripening can perhaps

be attributed to the lack of talented composers among later lutenists. Certainly, the atmosphere of intimate music-making in the home, prevalent in England of the time, was most propitious for the further exploitation of the rich though limited tonal resources of these instruments. It goes without saying that they did not lose favor immediately with the passing of these men; yet, without a national school of composition to nurture the art, interest in these instruments lagged and attention was directed to more fruitful pursuits, such as playing the viols in consort or improvising "divisions" on the solo gamba. By the turn of the century, the lute was looked upon only as a curiosity to be treated with some respect. The British court, like that of France, kept up the tradition by the creation of the post of lutenist to the Chapel Royal in 1715. Oddly enough, John Immyns, who took over the office when its first incumbent died in 1752, was not even a professional musician, but a middle-aged lawyer who dabbled in flute, harpsichord and gamba playing and who is supposed to have taught himself the lute using Thomas Mace's "Musick's Monument" (1676) as a guide! When Immyns died in 1764 the post became a sinecure eventually used to increase the salary of the Master of the

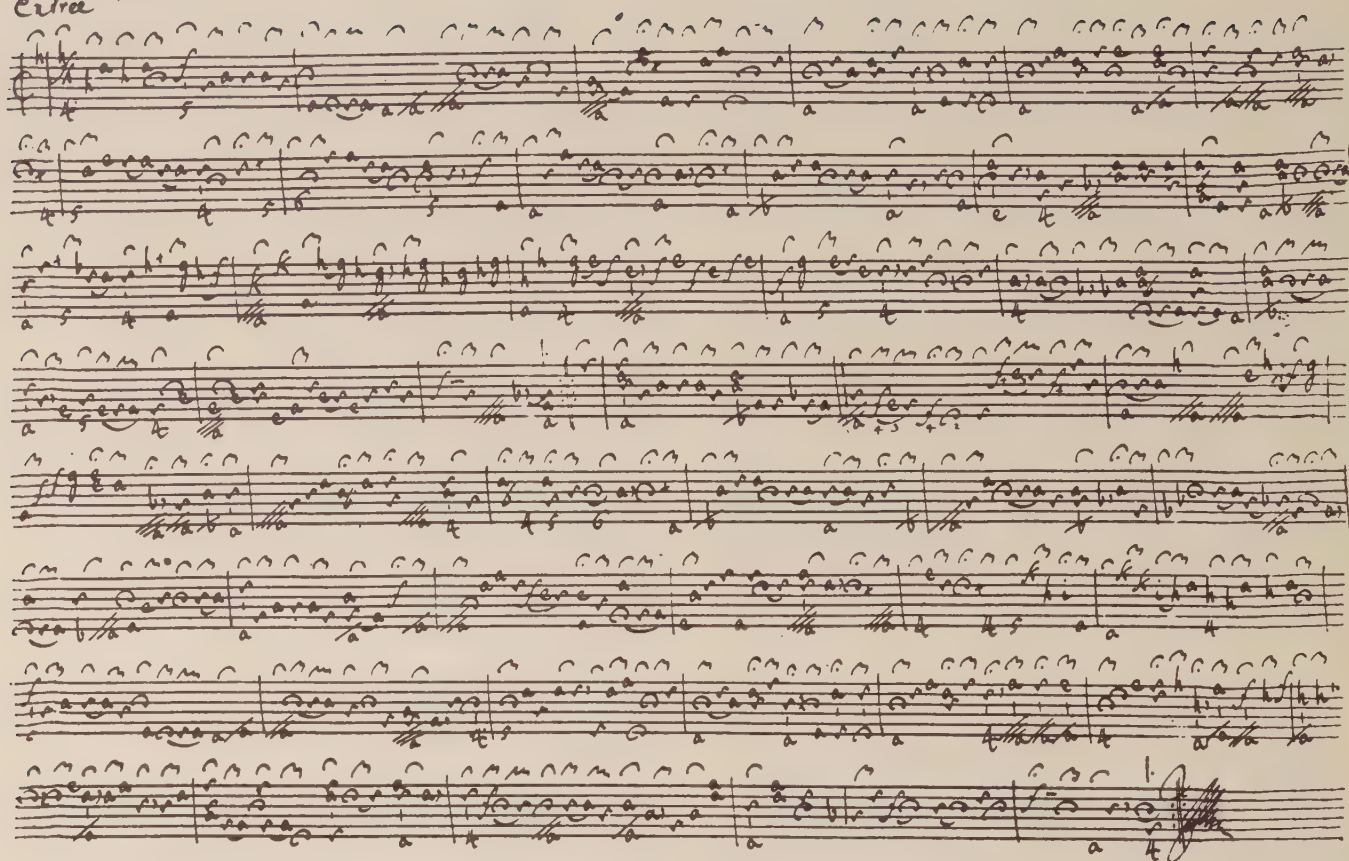


Facsimile of the first page of the G Minor Suite by J. S. Bach in the composer's own hand.



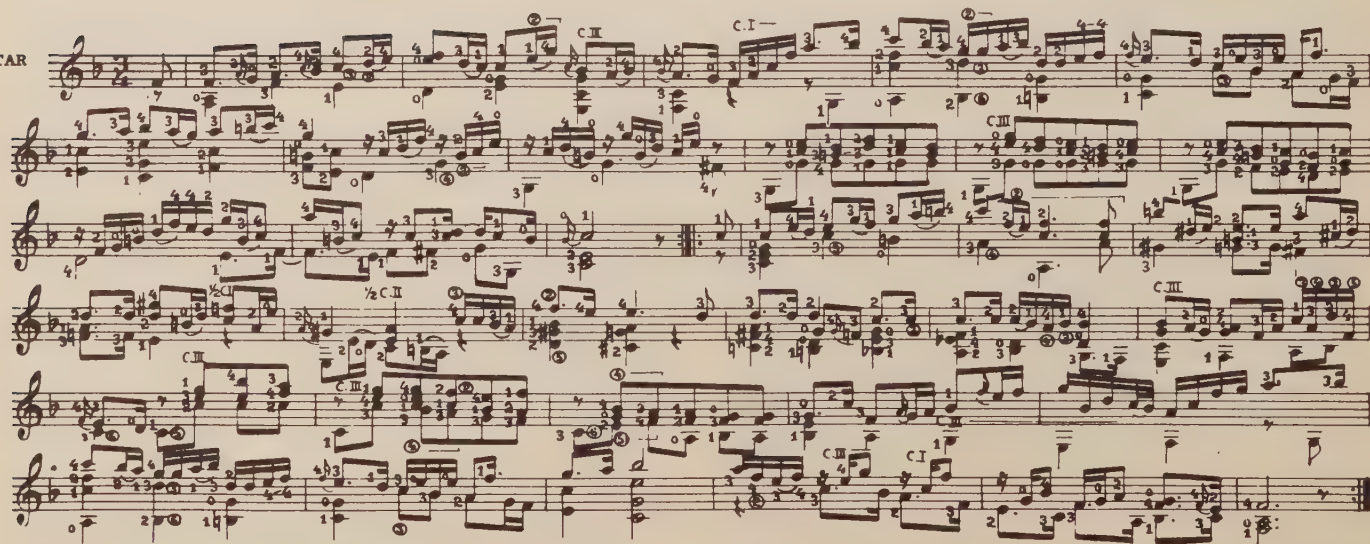
The same music transcribed into tablature (with slight changes) in 1761. From a manuscript in the Stadtbibliothek at Leipzig (courtesy of Diana Poulton and Suzanne Bloch).

Extra! spiritoso.



Sarabande from Suite No. 7. An autograph page in tablature written by Silvius L. Weiss about 1755 (from the auction catalogue of the Music Library of Dr. Werner Wolfheim, II. Plate 9.)

GUITAR



The same Sarabande transcribed for the guitar by "Vicente Espinel."

Children, remaining so until the death of the last holder of the position in 1846, when it was abolished.

In spite of the conquests made by the less demanding fashionable guitar first in Spain, where it became the avowed national instrument, then in Italy, France, and England, the lute was not completely ousted from the continent. On the contrary, it was taken up with renewed vigor by the Germans and in countries of central Europe having close cultural relations with them. This late "second blossoming" lasted another hundred years. If it did not succeed in reviving the past glory of the lute at least for a time it took new and significant paths in the hands of a few important musicians. The best of this new school of lute players came from Silesia, Poland and Bohemia. The Silesian, Essaias Reussner, (d. 1679) son of a lutenist of the same name, is often referred to as the founder of the School since he brought the latest French style to Germany, the so-called "style brisée" which strongly influenced the succeeding generation. As polyphony continued to lose ground elsewhere, the "broken style" (the free, idiomatic handling of voices in lute music of a polyphonic texture) found fertile soil among Germans whose penchant for this type of writing made them reluctant to give it up. To the playful, imaginative charm of the French manner was added a characteristic craftsmanship. This line of development continued with the celebrated lutenist-composers Johann Kropffganss and Ernest Gottlieb Baron, the latter a staunch defender of the tradition against all who would too readily push it aside in the name of progress. His "...Untersuchung des Instrumentes der Lauten" (Nürnberg, 1727) took issue with statements made by Johann Mattheson in whose first musical treatise, "Das Neu-Eröffnete Orchester..." (Hamburg, 1718), lute playing was disparaged. The famous theorist answered these critical assertions of Baron in his "Lauten-Memorial" of the same year¹. While this controversy was going on, another celebrated virtuoso lutenist, Silvius L. Weiss was winning the highest praise for his remarkably expressive style of playing everywhere he went² and was, at the same time busily composing numerous solo sonatas, partitas, etc., for his instrument. Some of these, heard by the great J. S. Bach in 1739³ must have influenced the master in the composition and arrangement of his suites and shorter pieces for the lute⁴. The works of Weiss which are written in a solid, polyphonic style rich in variety and invention⁵ together with those of Bach, are a high water-mark in the evolution of lute music. This tremendously successful figure in the lutenists' world, proved to be the last important representative of the art of lute playing in Germany. Thereafter, "the noblest of all instruments"⁶ chiefly in the hands of a host of minor composers, began to lead a more and more humdrum existence, losing its distinctive character and independence altogether. By the end of the century, lute music, with few exceptions, had forsaken the serious architectural style of former days and adopted the light, elegant manner of the *Style Galant*, unimaginative, obvious, and hardly distinguishable from guitar music in its use of the familiar harmonic formulas of the time. Nevertheless, in the process a large literature of chamber music, including sonatas, concerti, partitas, overtures etc. for lute and odd assortments of other instruments came into being, continuing a trend which had started at the turn of the century. In

most of these, the lute played the main part with a treble and bass instrument doubling the melody and bass line; the later lute trios either made the strings more independent while maintaining a delicate balance with the weaker plucked instrument, or gave the lute a prominent part as an obbligato. Although solo pieces were still being composed, they turned out to be only faint reflections of the better days of an instrument especially suited to virtuoso playing in a polyphonic frame.

Yet while all this more or less fruitful activity was going on in the latter part of the 18th century, a few of the distinguished composers of the day made use of the lute either out of convenience or for the sake of the fascinating sonorities it afforded. Just as Bach, now and then, included in his scores outmoded instruments that happened to be in his collection, so Antonio Vivaldi, living in a country where the lute was practically abandoned, availed himself of the plucked instruments (lute, theorbo and mandolin) at the Ospedale della Pietà, where he taught, employing them in several works⁷ he composed for his female charges. In about the same year, Handel used the theorbo for the last time in the production of *Deidemia* at London (1740), having already given it a role in a number of his earlier compositions. Joseph Haydn, too, fond as he was of writing for instruments no longer in vogue (such as the barytone and lyra da braccio), apparently did not overlook the lute. He is known to have composed a duet for two lutes and two trios (cassations) for lute, violin and 'cello; some other chamber music has recently come to light, supposedly by Haydn,⁸ and it is believed that there were other works for lute by the great composer which have gone astray. Another of the important names in music that may be associated with the lute of this period, is that of Georg Phillip Telemann (1681-1767), who under the well known anagram, "Melante" wrote two solo partitas which exist in an early 18th century manuscript.

Bach, Handel and Vivaldi wrote for the lute in ordinary notation,⁹ either on one staff or on two staves using treble and bass clefs (perhaps so the music could be played on the keyboard instrument as well). Neither Handel nor Vivaldi, both of whom used the single systems, provided a precise part but generally treated the lute rather like a continuo instrument, giving merely a bare outline which required realization at the discretion and taste of the player.

Though each of these masters wrote in a manner best suited to his needs, tablature notation was not abandoned; the tradition persisted as long as there were players of the instrument. Even as late as 1790, Christian Gottlieb Scheidler, one of the last German lute players, wrote his pathetically sterile set of twelve variations, based on the *Champagnerlied* from Mozart's *Don Giovanni*,¹⁰ in tablature as did Friedrich Wilhelm Rust, celebrated as composer, violinist and lutenist, who produced three sonatas for lute and obbligato violin in 1791.¹¹ These are among the last compositions we have for the lute, marking the end of a brilliant career. The travesty on Mozart, symptomatic of the last agonized gasps of a passing art would have proven a humiliating exit for so noble an instrument, had we not some better examples of lute music in the Classic Style by Rust and Haydn. Scheidler spent his last years—he died in 1815—in Frankfurt, living on his pension, and teaching the guitar!

Allegro *Theme de Mozart variee par Scheidler*

Variations by Scheidler based on the Champagnerlied from Mozart's "Don Giovanni" from Wilhelm Tappert's "Sang und Klang aus alter Zeit," p. 127.

¹ This was a supplement to Mattheson's "Der Neue Göttingische... Ephorus" (Hamburg, 1727). He lists his objections as follows: 1) The lute was not of much use any longer either in the Church or Opera, or in large chamber music concerts; 2) it is not as full-voiced as the keyboard instruments such as clavichord, positiv, and organ; 3) its many strings are easily affected by weather, more so than other instruments; 4) one must often retune it as different keys are used; 5) it demands an uncommon delicacy which makes it much harder to play decently on it, as on the clavier.

² Between the years 1718 and 1728, Weiss visited Vienna, Munich, Prague and Berlin, coming under the influence of some of the most eminent musicians of the time, with whom he appeared at the various courts.

³ According to Terry (Bach—A Biography, p. 247), Friedemann Bach, on a visit to his father in Leipzig, July 1739, brought with him Kropffgans and Weiss, both of whom performed at the Cantor's house. Terry remarks that "not improbably Bach's compositions for the lute date from this visit." According to Reichard, Weiss's fame in the art of improvisation brought him in contact with Bach at another time, in a competition at Dresden.

⁴ See Hans Neemann's article "Silvius Leopold Weiss" (In Zeitschrift für Musikwissenschaft, X, 7, p. 396) in which the Weiss Mss., formerly in the Wolfheim Collection, are described. These consist of 34 solo Sonatas, and 3 Partitas for lute and strings which were never completed. The entire 7th Sonata is printed in ordinary notation on a single staff, edited for performance on the Spanish guitar. A revised version of the Sarabande from this Sonata will be found on page 10.

⁵ Bach is said to have played the lute himself and two of his pupils, Rudolph Straube and Johann Ludwig Krebs were distinguished lute-players. Straube published 2 lute Sonatas in 1746 and Krebs wrote 2 lute Concertos. Bach's solo pieces for lute include 4 complete Suites, a Prelude, a Prelude and Fugue, and a single Fugue; he also used the lute in various works as an orchestral instrument. The solo music was published in 1925 (Zwisslers Verlag), edited by Hans D. Bruger. Bach's fondness for the lute can be further

attested by his having Hildebrand build for him a lute-harpsichord (Laut-enclavichord) about 1740. There seems to be some question as to whether some of Bach's lute compositions were meant to be played on this instrument.

⁶ Mersenne, 1636.

⁷ These works include 2 Trios for lute, violin and bass, a Concerto for 2 violins, lute and bass (Op. 5, No. 13), and 2 Concertos from his "Concerti con molti Istrumenti" (Nos. 1 and 3, the latter "Con viola d'amore e leuto e con tutti gl' istrumenti sordini"). The New York Public Library has a photostat of a copy of the original Dresden manuscript of this work. It is said to have been performed by the girls of the "Ospedale" before the Crown Prince of Poland at Venice in 1740.

⁸ A Quartet for obbligato lute, violin, viola and 'cello, together with a Trio for lute, obbligato violin, and 'cello were found in a manuscript in the Staatsbibliothek in Augsburg, simply inscribed "Haydn." The Quartet was published in 1924 by Hans D. Bruger (Zwisslers Verlag, Wolfenbüttel). The Cassation in C Major was published by Vieweg: Berlin, edited by Hans Neemann.

⁹ Some of Bach's lute compositions were transcribed into French lute tablature in 1761. The manuscript, under the title "Pièces pour le luth par Sre. J. S. Bach" may be found in the Stadtbibliothek at Leipzig. We do not know about Haydn's manner of writing since the extant Mss. of his works for lute are included in collections in tablature. See reproduction of the first page of Bach's G minor Suite and the transcription of the same in the Leipzig manuscript.

¹⁰ This is published in Wilhelm Tappert's "Sang und Klang aus alter Zeit" Berlin, 1906), a page of which is illustrated here. Scheidler wrote several concertos for the lute which are probably more representative works. The autograph is in the Prussian State Library.

¹¹ Two of these Sonatas, in D Minor and G Major, have been published by Vieweg: Berlin, edited by Hans Neemann.

JOHN DOWLAND

by Alfred J. Swan

Historians allow just a bare fifteen years to the existence of the English School of Lutenists. Fruitful fifteen years: for no fewer than thirty odd volumes of songs with lute accompaniment are produced and published between 1597 and 1612. Many important composers participated in it, but the name that shines over it all is that of John Dowland, whose *First Book of Aires* stands at the head of it and whose "Pilgrim's Solace" winds it up.

Such short-lived "renaissances" seem to be a characteristic trait of the English music over its whole expanse, and quite often there is one name that towers high above the rest. The recent disclosures about the chapel of Henry V¹ would make such a sudden flowering of music likely in the early part of the 15th c. from which emerges the great figure of Dunstable. The same may be said about the Restoration era (end of 17th c.), yielding the brief creative life of Henry Purcell.

Dunstable, Purcell, Dowland. What unexpected enrichment they bring into our musical experience! Composers who fifty years ago, even when their names were mentioned, were nothing but myths, symbols of a completely liquidated stage of music, have now surged up as mighty, liberating forces. With the last offshoots of romanticism the art of music was deemed to be exhausted, and enterprising adventurers started wielding their destructive axes so as to erect, as they imagined it, a new art on the "scorched earth." But they had forgotten that a regeneration, if it was needed, could be only what it implies, i.e. a regeneration, a remembrance of the past, a drinking at the sources of our art, and watching and imbibing its highest attainments equally in all periods.

Dowland's works were re-published in modern editions by those two self-forgetful unravellers of the English past—Canon Fellowes and Peter Warlock. The former occupied himself with Dowland as early as 1920, and brought out all the songs, giving the authentic accompaniments in lute tablature (the three books of *Aires* and the "Pilgrim's Solace," containing each some 20 songs). Opening at random any of these volumes is like entering a garden of delights, and strangely enough, not the delights of a long-bygone past, but those of a modern composer seeking beauty in his own way and rediscovering himself in the ways of that amazing lutenist and singer of the Elizabethan age. How arch-consonant to our times this directness, this disregard of the formal ritornelli of the Italian classics! (Hugo Wolf sensed it some fifty years ago, and we find it also in Moussorgsky's song-cycle "Without sunlight.") Only he who has a strong message to deliver can

dispense with the polite formalities of an introduction. Dowland chose his texts from the best poets of his time, many of whom remain anonymous (witness the Elizabethan anthologies).

Just as direct as the opening strains are his prolongations of the measures. Nothing must interfere with the accents and the expression of the words, hence bar-lines should be inserted not at regular intervals, but when the need for them arises at the end of the word periods. Thus we find an easy and natural alternation of even (2/2) and uneven (3/2) measures; and, what is musically still more precious, is what might be termed a "perforation" of the single measure through diminished note-values, as in the song "By a fountain where I lay":



At the point * the lute takes up the preceding intensification (blessed), and thereby the whole line and thought are filled with a forward-moving urge, so essential in all dynamically significant intonations. Only at the cadence (blessed day) is there an abatement of the excited breathing of the phrase. Let this example suffice for a demonstration of the stuff that Dowland is made of, for there is hardly a song in all the four volumes that does not contain a similar, vital musical device.

A great deal of the "modern" appeal of Dowland lies likewise in his scheme of harmony, in which we find all that charming uncertainty of tonality, that free juxtaposition of chords—unrelated by the standards of 19th c. harmony—but in reality betraying a far more real and subtle sense of the harmonically fitting than was ever dreamed of by the classics. In this, however, Dowland is not alone among our great forebears: William Byrd, and John Bull, and a little later, Heinrich Schütz must be named alongside of him.

This, while theoretically a passage in the Dorian mode, is so manipulated as to produce the effect of a G-major followed by an A-minor (major), and such free use of tonalities, the interval of a second apart, is very typical of the whole modern English School, who were, of course, not unaffected by the revelations of Fellowes and Warlock.

This latter brought out in 1926-27 a book on the "English Ayre" in which the opening chapter deals precisely with John Dowland; and the lute music of our composer, including the "Lachrymae, or seven tears figured in seven passionate pavans." Let the modern specialists of that once so widespread, and now so rare instrument deal with this part of Dowland's output. His songs, in which the lute plays so important a rôle, are one of the first landmarks in music, of a very personal, intimate type of expression. The models for this were at that time lacking and hence a completely spontaneous approach was possible. On the continent of Europe this new art was quite unknown, which accounts for Dowland's many travels, in the course of which he must have impressed continental musicians by his singing and playing; as also for his appointment as lutenist to King Christian IV of Denmark. It was precisely in England that he found somewhat less recognition than was his due, but since no documents throwing light on this point are extant and nothing seems to be known of the last 14 years of his life (d. 1626), we cannot either affirm this fact or explain it.

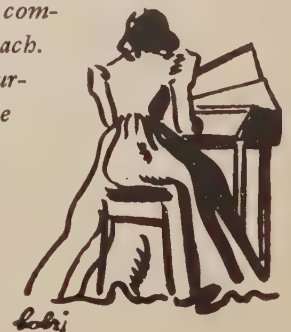
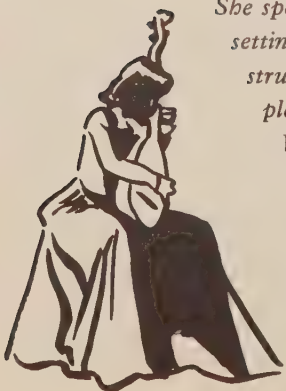
See M. Bukofzer in *Musical Quarterly*, October 1948 and January 1949.



TEMPERAMENT SILHOUETTE

PUZANT K.
THOMAJAN

This lone lutenist in the realm of music has bravely revived an appreciation of the virtues of her exquisite instrument. A self-effacing character whose individuality is written all over her eloquent artistry. To her composer father, Ernest Bloch she feels grateful for a trio of traits: a tremendous sense of humor, a love of food, a kinship with nature. ¶ There is a fleeting quicksylvan quality to her ardent presence. She summers on a farm in Vermont's Green Mountains, which acts as a restorative for her verdant naivete. Suzanne Bloch basks in situations with a rich earthiness, revels in digging in the mud, lying on a hillside in the sun, picking mushrooms in the woods. ¶ She has only intense contempt for shams and superficialities, has a consuming passion for overt verities. Her genius is untutored, unadulterated. Early in life she experienced a fervent affinity for resonant strings. Her first instrument was self-made, fashioned out of a cigar box, strung with rubber bands. In this august instrument, Suzanne Bloch has found the happy medium for her rhythmic unfoldment. ¶ This spirited artist confesses that nothing has ever gone even with her rippling liquescent temperament. The act of being enmeshed in subtle strands has acted as a stabilizing force and influence. She is the utterly rapt devotee when intently bent over her lute, as though trying to listen to its secret will, molding tones by guiding echoes. ¶ The lute, Suzanne Bloch regards as the spiritual grandparent of the guitar. To her it represents the highest expression in music of civilized thought. The sound of the lute, she confesses, is neither sweet nor pretty, but dry and twangy. It expresses pure rhythms...hieroglyphics of tone...deeply etched vibrancies. ¶ The lute to her is an instrument without hypocrisy or pretension, charged with an elemental puissance, reflective of a lusty age when people lived with a magnificent vehemence. Suzanne Bloch views the lute as an imperfect instrument afflicted with certain primitive unrefinements. With its nineteen strings and limited sonority, it calls for stoic patience, a labor of love, to extract its potential charms. ¶ Suzanne Bloch avers that all art must suffer and endure imperfections to humanize it, make it great. She prefers to work with a less perfect instrument that demands heated effort which kindles a sense of inner life. This most difficult of instruments, she has subdued with gentle understanding strokes, till it yields most satisfying strains. ¶ Her fingers touch the myriad strings with delicate pressures, as though on tiptoe. She has a merging sense of deep identification with this instrument, feels it as a vital extension of her being. There is a play of expression on her mobile features as she plays, indicative of the mobilization of all her inspirational resources. ¶ When Suzanne Bloch sallies forth with her lute...she is a great lady endowed with sovereign grace. Garbed in a classic brown velvet gown of Renaissance cut, edged with gold braid, she blends with the make-up of her instrument. Her keen blue eyes, jet black hair, and resilient body...immediately attract attention. She seats herself on a plain bench. ¶ Then simple words issue from her lips... words of tender-terse description concerning her lute and the tune she is about to render. She speaks softly to listening ears...preparing them for softer sounds to follow...thus setting the mood for the tonal tryst. This, she explains, is the most democratic of instruments...performed upon by kings and vagabonds. ¶ Suzanne Bloch completely de-concertizes the atmosphere with her warm personal approach. Without further formalities she tosses away all virtuoso auras that may surround her...adopts a serene anonymous air...announces herself as a mere someone come to offer her audience memorable melodies on a long-forgotten instrument. ¶ She seeks to bring them peace and quiet...transport her listeners back to a wonderful age of heroic ardors. Sometimes she half-chants as she plays. Suzanne Bloch's reverent fingers miraculously pluck tonal blossoms from centuries past that her touch keeps...eternally fresh.



LUTE

music + its notation + technical problems in relation to the guitar

by Suzanne Bloch

The lute and its literature have played a most important part in the panorama of instrumental music. One of the first polyphonic solo instruments containing the ancestry of many of our musical forms, its value is not only historical but profoundly aesthetic. The lute itself has been extinct for so long that 20th century lutenists are scarce.

Though the style of lute music may seem at first alien to the modern guitarist, it is obvious that the guitar is the only other instrument capable of expressing adequately the rich literature of the "noble lute," as Thomas Mace called it.

Explanations of the lute's oblivion have been varied. The most obvious has been that the lute is too difficult an instrument to play, its tone too small for large audiences, and its special notation system of tablature too obscure and complicated. As true as this is in a way, the answer is more profound, being an implication of what we call progress. Lute music is very subtle, but nowadays who wants subtlety? Why labor and bring forth a mouse when everything is bigger and better with commercial values so important?

In the 16th and 17th centuries music was a necessary and important part of people's lives; it was an intimate expression; musical knowledge was developed; many could sing at sight a part in a madrigal, or take forth a viol and play in a five- or six-voice Fantasia.

The practice of lute playing was as common then as that of the piano today. The general aim of the performer was to set forth the polyphonic richness of several parts together. How people really played we cannot tell, but from the lute music published, it is clear that the players were musically educated and had a better harmonic sense and contrapuntal knowledge than many of our present generation. Unhappily, misconceptions of the lute as a romantic, picturesque and most decorative instrument are widely spread. Some scholarly authorities who should know better, have said to me: "Oh, the lute is the instrument the troubadours slung on their backs and serenaded ladies with!" This is due in part to the fact that in Germany and

the Scandinavian countries today, one finds lute-shaped instruments strung and tuned like the guitar which is mostly used for folk-song accompaniment. It has little in common with its ancestor whose more numerous strings were strung in pairs and whose music was much more complex.

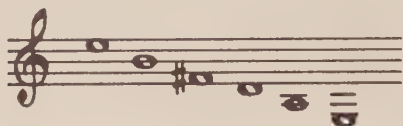
Yet the ancient lutenists also used to accompany songs. However, the accompaniments were not mere chords, but delicate contrapuntal figurations against the vocal part, or rich backgrounds, almost orchestral in style. These early lute songs, whether French, German, Italian, English or Spanish, are some of the loveliest jewels of musical literature and through them we gain a close insight into the spirit of former generations, their joys, and their sorrows.

Certain guitarists consider lute music dull and feel that their instruments have taken up where the lute left off. In some ways this is true, but in the process the guitar and its music have lost certain qualities for the sake of tone coloring and virtuoso effects. It must be admitted that some lute music was written too much for music's sake at the expense of the instrument, just as many guitar pieces were written for the guitar's sake at the expense of the music. Really each could get from the other. The lutenist can learn a tremendous amount from the guitar technic and the guitarist can be greatly enriched by lute music.

Now, to most guitarists, the great obstacle to old music is lute notation. While there are a few transcribed volumes written for the guitar tuning, it is a relatively small percentage and the best way to reach the early literature is to learn to read tablature. There were so many types of lutes during the Renaissance that various standard systems of notation were used to make it possible to play lutes regardless of tuning. As forbidding as these tablatures may look, they are really quite logical.

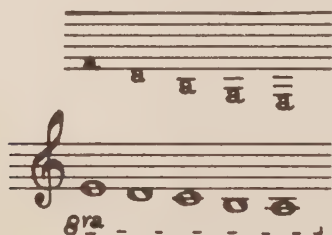
The only problem is that they varied with the different countries of Europe, and students of lute music must know about five different tunings to cover the field adequately.

Now there was a much used Renaissance and Elizabethan tuning which was very close to the guitar. Guitarists, by lowering their third string half a tone, will have the tuning of John Dowland, Francesco Da Milano, Hans Newsidler and Luis Milan.



If one looks at old lute books one finds that they have five or six lines, generally the latter. These represent the main strings of the lute. The additional bass strings which varied in number went diatonically down scale and were open strings, tuned to fit the key in which one played. Since the lute strings were strung in pairs, tuned in unison, all except the first string (chanterelle), these six Tablature lines represent eleven lute strings (comparable to six guitar strings). These pairs were stopped and plucked as one string, this making the lute exceedingly delicate to play, brittle and twangy in sonority. No guitar can ever reproduce the tone of the lute! To those who complain of the lute tone, just remember that some people like sweet, some dry wines.

Now the lute's lower strings, also strung in pairs, were marked separately below the lines. The seventh string would be marked plain "a" below, the eighth would be marked thus: "a," the ninth "a" and the tenth "a."



In Bach, Denis, Gaultier and others, there are even more bass strings not tuned in unison but in octaves.

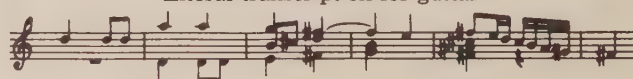
In the English and French Tablatures letters represented the frets that had to be stopped: "a" indicated an open string, "b" the first fret, "c" the second fret, etc. The top line represented the first string, the second—your second string, etc. A letter "f" on the third line would mean that one stopped the fifth fret on the third string (see *Example F*).



Any guitarist understanding these principles should be able with a little practice to play from English or early French Tablature. The rhythm was marked separately above the lines.



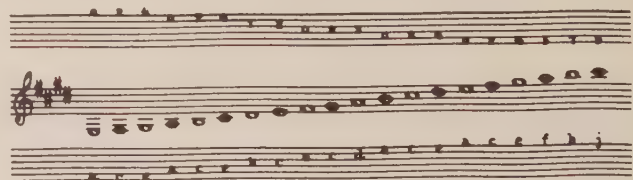
Literal transcription for guitar



Transcription showing voice leading, which is not marked in tablature. Should be understood by performer.

In MSS tablatures it must be admitted that one had to count on the idiosyncrasies of certain writers, for some add flourishes, complicating the look of the staff. The principle, however, remains the same.

The Italian and Spanish tablatures employ the same system but use numbers. The only problem is that they had visual order of lute strings placing the lowest...sixth string on top, the highest...first string at the bottom. This means that a passage appearing to go upward in reality sounds downward. To a musical-minded person, it is irritating at first, but one gets accustomed to it.



Luis Milan is alone in using number tablature with the lines in the tonal order, highest strings above, and I would advise any ambitious guitarist to go to Luis Milan first, and copy a tablature from the publication by Leo Schrade, "Luys Milan—Libro de Musica de Vihuela de Mano." Edited by Leo Schrade. Published in the series: "Publikationen Alterer Musik," Part 2, Breitkopf & Härtel, where each tablature is reproduced on one page, and the note transcription on the other. At first it will seem difficult. For these things are preliminary to the real playing, and there, musicianship is needed, the kind that is learned by absorption of the style, good ear and a solid harmonic and contrapuntal sense. Expression in this music is given more through rhythmical subtleties than dynamics.

The lutenist problem is wholly a technical one. With no tradition of lute playing to follow, one naturally goes back to the sources, that is, back to the 16th century. In my own case, let us consider the problem of the right hand position. According to painting and old instruction books, the hand lies parallel to the strings, the little finger resting on the sound board near the bridge. The Renaissance lute with its pairs of strings which must be plucked two at a time, rightly calls for a special hand position. At first this hand position seemed to be the right one to use, but in the course of time, I found it difficult to play florid passages smoothly unless one used only the thumb and the forefinger, which is exactly what the old books advised. But as lute music evolved and grew more elaborate, the use of the middle finger came into being and practically all lute music can be played in this way. The third finger simply did not exist and even in the playing of chords, the old books suggest this manner of striking four or more strings: "Strike the bass upward and with the forefinger brush the other strings downward across..." Of course

Guitar playing and lute playing are two very different things, nevertheless. This was experienced personally last summer when the lute was dropped for the guitar in order to play a part in the Schubert Guitar Quartette at the Tanglewood Festival. After a few days of practice, feeling very much at home with the guitar so very kindly loaned

The experience was a worthy one. Having evaluated the relationship of both instruments, a decision was reached. The most useful, if at times ungrateful task for me, is to continue the straight and delicate path of lute playing in order to bring out the best in its literature, slowly gathering its richness and aiming for the highest perfection of lute playing. By hearing and watching the finest guitarists, yet remaining true to lute styles, there will be much to be gained. And, guitarists by closer acquaintance with lute music will be able to widen their horizons and enrich their rapidly growing literature.



A musical score for the song 'The Rose Tree'. It consists of four staves of music. The first staff is the melody, written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The second staff is the accompaniment, written in treble clef. The third staff is the accompaniment, written in bass clef. The fourth staff is the accompaniment, written in bass clef. The music is in common time and features a mix of eighth and sixteenth notes. There are several measures with fingerings indicated by numbers 1 through 5. The score is labeled 'C.2' and 'C.4' at various points, likely indicating different versions or sections of the piece.

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1ST LUTE
OR
GUITAR

The musical score for the 1st Lute or Guitar is written on four staves. The first staff contains a single melodic line with numerous fingerings indicated by numbers 1-4. The second and third staves are played together, featuring a mix of chords and single notes, with fingerings and articulations like 'C.2' and 'C.3' marked. The fourth staff continues the melodic line, also with detailed fingerings. The music is in a key with one sharp (F#) and a common time signature (C).

2ND LUTE
OR
GUITAR

This musical score is for the 2nd Lute or Guitar part, measures 1 through 10. It is written on three staves in G major (one sharp) and 4/4 time. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and note values. Fingerings are indicated by numbers 1-4. Capo positions are marked as C.2 and C.3. The score concludes with a double bar line and repeat signs.

Le Rossignol, Lute duet from Jane Pickering's Lute Book (1616). Handwritten tablature from the British Museum.

Branle, from "Thesaurus Harmonicus" by Joannes Baptista Besardus, 1603.



LUYS MILÁN

the VIHUELISTA

by Leo Schrade

Luys Milán's main work *El Maestro*, published in Valencia in 1535,¹ has the renown of being the first tablature for the *vihuela de mano* in the literature of Spanish music. A certain perfection of notation and instrumental expression adds to the historical distinction of the work. The same characteristics of a sudden appearance without precedence, but in a fully developed state of perfection, hold for the tablatures which Petrucci had published in Italy at the beginning of the sixteenth century; they, too, had neither precursors nor preparatory phases. Yet the principles basic to all these early tablatures were so appropriate, complete, and indigenous to the nature of the instrument that they could be maintained without change for two centuries to come. This is their initial perfection which has never been surpassed; and it is such as to compel the student to assume that works must have preceded, though they no longer exist. The lack of precedents, however, also suggests the characteristics of an art of improvisation, so essential an element in the early instrumental music that there was no need for the written form. Compositions wholly given over to purposes of spontaneous improvisation often failed to be written down, although they may be as artistically developed as any written work.

When Luys Milán brought out his tablature, he was by no means the first vihuelista in Spain; neither are his compositions actually the first for this instrument. Spanish archives have, of late, yielded considerable evidence of intensive activities in instrumental music, all of which proves that the art represented in the *Maestro* has not been born like Pallas Athena who, fully armed, sprang from the head of Zeus. The music that Milán cultivated is, in fact, backed by old traditions, even though most of the instrumental compositions previous to his work were never written down. We have reason to believe that even Spanish tablatures were in use before Milán presented his *Maestro*. Be this as it may, Milán's work retains its unique importance on grounds other than those of priority. In addition to the artistic qualities of his compositions, among which the art of variation within the *Fantasia* undoubtedly excels all other elements, it is the purpose for which Milán worked that keeps his *Maestro* in a unique position.

Don Luys Milán, of noble birth, belongs to that generation of artists who, born toward the end of the fifteenth century, represented a climactic phase of Netherlandish musicianship. Milán is probably of the same age as Willaert and Gombert; the same Gombert who had an essential share in firmly establishing the art of his country of origin in Spain in connection with the court of Charles V. In some of his works Milán showed a fine knowledge of the principles that governed composition of Netherlandish style. As a man of the court Don Luys took an active part in the poetic and musical entertainments of the aristocracy at Valencia. He dedicated his *Maestro*, however, to the King of Portugal, John III, who, an ardent supporter of music, granted the Spanish vihuelista a pension in gracious response to the work.

But was Milán a professional musician, and did he work with professional musicianship in view? Although our knowledge of his life is exceedingly limited, his conduct as well as his own remarks make clear that he was not; neither did he address professionals with his composition. On the contrary, he represents a unique realization of the ideal courtier who cultivated his artistic proficiencies for no other reason than the achievement of an all-comprehensive education of the true gentleman. He said of himself that he had an inborn inclination toward music, but that he had never had any professional instruction; he rather had been a student of the art of music entirely on his own. And an accomplished student of composition he was, indeed. He expected from any vihuelista a thorough and preliminary familiarity with the vocal style and keyboard music as well. Thus he recognized that the artistic imagination of the instrumentalist, largely active in form of improvisation when at its best, had first to be trained through the style of vocal composition current in the time. Milán's knowledge of composition is so intimate that his sheer craftsmanship always gives the impression of a professional understanding of music. He, nevertheless, acquired all he knew merely for the sake of making himself the accomplished and cultured nobleman. The education of the ideal courtier is not complete unless music is an essential part. For that reason, the study of music is

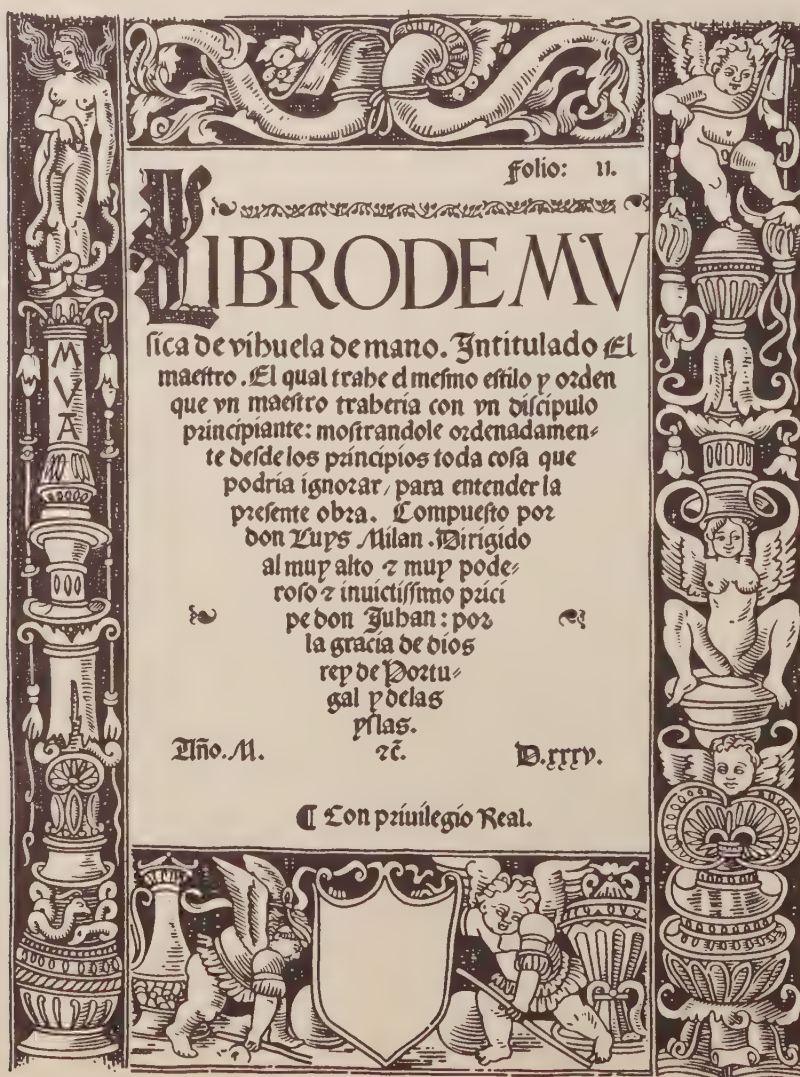
obligatory; therefore, Milán made himself the musician who, but for intents and purposes, equals the skills of the professional craftsman.

The same aspiration to complete his standing as an accomplished courtier most likely caused Milán also to try his faculties as a poet, although his contemporaries and friends did not seem to be particularly impressed by his dabbling in verse. If a statement made by a friend can be trusted, Milán apparently had not much to show as a Latinist. Whatever the actual scope and profundity of such knowledge may have been, Milán, an admirer of Italian poetry and of Petrarch in particular, undoubtedly aimed at being the aristocrat whose true nobility must result from culture.

This aim has best been presented through a model, the ideal which Baldassare Castiglione had given the nobility of the Renaissance with his famous *Il Cortegiano* of 1528. Engaged in a political mission, Castiglione had been staying in Spain for the latter part of his life; his *Complete Gentleman* was there translated into Spanish by Boscan. This work had such an influence as to bring about a great

many imitations or paraphrases in various countries. One of them is Luys Milán's *El Cortesano*, published as late as 1561. Castiglione's demand that the ideal gentleman must be thoroughly familiar with matters musical holds the clue for Milán's work. It is with the musical education of the perfect courtier in view that he composed his *Maestro*. For in this musical work he expressly pursues an instructive goal. He wants musically to educate men of his station at the court, and he, therefore, gives his work an arrangement that conforms to a well-considered process of instruction. The Master trains the pupil to acquire professional skill for non-professional purposes. Milán's *Maestro*, thus, remains in the position of unique importance; for its priority in the history of Spanish music, for the high artistic rank of the compositions, and above all because of the relationship to the education of a true gentleman.

¹A complete edition of *El Maestro*, in the original tablature and a transcription, was published by the writer in *Publikationen Aelterer Musik*, Leipzig, 1927.



Title page from
Luys Milan's
EL MAESTRO
(Valencia, 1535-36).
Drawing after original
in the Library of
Congress by K. Noell.

Este villáico q se sigue
 esta sonado para q el can-
 tor pueda hazer garga-
 ra: y la vihuela ha de yr a
 espacio: la pporció q esta
 ala fin del villáico no lo
 bagays si no hos parece

Perdida teñyo la color dize miñya mayre q lo he d amor
 Non teñyo yo color d vida dize miñya mayre q lo he d amor

Este villáico q
 se sigue es el mis-
 mo: y el cátor a d
 cátar llano: y la
 vihuela vaya al-
 go apessa: y la bu-
 cta sirua al o dos

dize miñya mayre q lo he d amor La color teñyo pdida
 por vn a desconyocida

per di da teñyo la color

dí ze miñya mayre que lo he

Aquí emplegan los romances y
 han se de tañer lo q fuere cōsonan-
 cia a espacio: y los redobles q ay a
 las finales quado acaba la voz muy
 apuella. La pūmera pte tañer es
 dos vezes y la segunda parte assi
 mesmo: y tañendo por estas ptes
 en la vihuela: baueys de alçar el
 quarto traste vn poco basta las cla-
 uijas de la vihuela.

damor

Con pavor recordo el moro



Francesco da Milano. Lithograph by K. Noell, after the painting in Leon Dorez "La Cour de Pape Paul III."

FRANCESCO DA MILANO

by Joel Newman

Today's music lovers, avid for off-the-beaten-track musical fare, are indicating a new interest in serious music for plucked instruments. The time is ripe for music historians, editors and performers to open the many treasures of baroque and rococo lute music to musicians and concertgoers.

Francesco da Milano, one of the greatest virtuosos and lute composers of the sixteenth century, deserves to be retrieved from the limbo of "dictionary composers" and his music made available for lute and guitar players (and pianists as well) for study and performance.

Although completely forgotten today, Milano's wonderful skill as performer and improviser was applauded by his contemporaries as "divine" and "miraculous," and Pietro Aretino, Francesco Berni, Andrea Calmo and many other sixteenth-century writers have preserved his fame. Milano's name was such a by-word for musical excellence that it was used in a grammar of 1540 to illustrate a correct and incorrect usage. A member of the famous French Pléiade of poets, Pontus de Tyard, has left us a detailed description of the effect of Francesco's improvising on a fashionable audience; the bodily and mental reactions of his listeners are described so romantically that the passage could almost be applied to Paganini or Liszt. Francesco's playing so charmed the King of France, François Ier, that he rewarded him with a gift of 225 *livres*.

Comments of contemporary musicians are not lacking either. Vincenzo Galilei, father of the scientist, praised Milano's skill in setting vocal pieces to the lute and the famous Spanish organist and writer, Francisco da Salinas, when he heard him improvise at the papal court in Rome, dubbed him "easily the prince among lutenists."

The facts of his life are pitifully few. Francesco Canova was born in or near Milan on August 18th, 1497. He received his music education from Gian Angelo Testagrossa (1470-1530), a singer and lutenist at the Mantuan court of the music-loving d'Este family and achieved his greatest fame as a favored lutenist to Pope Paul III; among other duties at Rome, he taught the pope's nephew, Ottavio Farnese. Milano died on April 18, 1543 and was buried at Milan. His epitaph, an accurate tribute, read: "To Francesco Canova, lute player/ the most outstanding of all of any age/ whom kings and the greatest pontiffs/ honored with wealth and dignity/ Benedict, his father, erected this/ MDXLIII."

Virtuoso though he was, Milano was a serious-minded composer. The contents of his extant lute books consist entirely of *ricercari* (or *Fantasias*) and transcriptions of motets, madrigals and *chansons* by such composers as Josquin, Arcadelt, Jannequin and Richafort. Dances and dance suites so common in other tablatures of the period are nowhere to be found. While the music makes great technical demands, it gives no evidence of the "frivolous virtuoso." If the composer indulged in display pieces for his patron's court, they never found their way into his

published music.

The importance of Francesco da Milano in the development of the *ricercar* has been overlooked. His *ricercari* stand out, especially on comparison with earlier lute music, as a high point in the first half of the sixteenth century. The papal artist deserves credit not as a pioneer, but as a perfecter of this contrapuntal piece for the lute.

The earliest printed lute pieces, those of Spinacino and Dalza (1507-08), were loosely contrived preludes suitable for "warming up." During the next forty years, an important change occurred. These little, free pieces were strongly influenced by the motet with its imitative structure. The lute *ricercar* lost its "prelude" character and became a fugal piece on one or more themes. The transition to this new type of piece may be seen in the music of Luis Milan, Hans Newsidler and Hans Judenkünig. But the climax is reached in the closely-knit contrapuntal, yet idiomatic, pieces by Milano (first published between 1530 and 1540), followed by those of Simon Gintzler and Valentin Bakfark. In the second half of the century lutenists lost interest in contrapuntal pieces and the lute *ricercar* entirely disappeared, although composers such as Merulo and Andrea Gabrieli continued to develop the form in other instrumental media.

Francesco da Milano's *fantasias** include pieces of three types. First there are short, three-part pieces in improvisatory style, harking back to the earliest instrumental preludes; they are the easiest ones to play and may have had a pedagogical purpose. Then there are strict *ricercari*—imitative pieces with few instrumental mannerisms. For example, the very effective *fantasia*, "*De Mon Triste*," is conceived with such consistent polyphony that with little adjustment it could be scored for string or wind quartet. The last group are the free *ricercari*, which are the most brilliant in style. These are longer pieces in which imitative sections alternate with free, toccata-like passages. The fourth and seventh *fantasias* of Book Three are models of this type and are especially well worth performing.

Even a superficial glance at this music indicates that it deserves publication and performance. While some thirty transcriptions in modern notation have been published, they are scattered through scholarly journals and monographs. Here is ground to be explored! Three projects call for realization: complete transcriptions of the most important tablatures (using a rational transcription technique); preparation of a bibliography of Milano's tablatures; and a detailed analysis of his music.

Only when these plans have been realized will Francesco da Milano receive his deserved place, not merely as a brilliant sixteenth-century lutenist, but as an excellent composer whose works constitute an important contribution to the development of instrumental forms.

*These comments refer to the contents of *Libro Segundo* and *Terzo* in the Library of Congress. (Photostatic copies of these tablatures and transcriptions of most of their contents are available at the N.Y. Public Library.)

An early duet for recorder + lute

by Charles Warren Fox



The early history of instrumental music is beset with peculiar problems. On the one hand, a great deal is known about early musical instruments, even those of ancient times, but little is known in detail about what music particular instruments played before the sixteenth century. On the other hand, there is a large body of written music from the late Middle Ages on which is plainly instrumental or partly instrumental in character, but little is known about what particular instruments played it, until again we reach the sixteenth century. These statements must be amended: beginning with the fourteenth century, there is a growing body of music intended for keyboard instruments, as the notation in keyboard tablature shows; and shortly after 1500 music intended for the lute was written down in various styles of lute tablature. The difficulties remain for other instruments (recorders, shawms, viols, etc.) until well into the sixteenth century or even later.

In 1529 Guillaume Vorsterman, a well known printer in Antwerp, published a book entitled *Liure plaisant et tres utile pour apprendre a faire & ordonner toutes tabulatures* [etc.]. This "pleasant and very useful book for learning how to make and arrange all sorts of tablatures" is a very free and simplified translation of a part of Sebastian Virdung's *Musica getutscht* (Basel, 1511), the first book on musical instruments. The musical examples in the little French book are, however, entirely different from those given by Virdung; they are all arrangements of a Flemish song, *Een vrolic wesen*, composed by Jacobus Barbireau (d. 1491), for many years singing master at the Church of Our Lady in Antwerp. The soprano, tenor, and bass (contratenor) parts of Barbireau's three-part song are given in succession on fol. 13^r–14^v. The text is not placed under the notes but is given at the bottom of the preceding page. This suggests in itself that the song may have been intended for instrumental rather than vocal performance, a supposition which is strengthened by the fact that most of the other sources containing this same song lack the text entirely. An arrangement of the song in keyboard tablature follows on fol. 15^r–17^v; this does not concern us here.

Later, after a description of the lute and French lute tablature, an arrangement of the song for lute is given on fol. 26^v–28^r. Large parts of this arrangement make no

musical sense whatsoever, unless extensive corrections are made; the errors are traceable in most instances to the placement of the letters representing frets either one line too high or too low; careful comparison with the original parts given earlier in the book makes it possible to correct the lute arrangement in a fairly reasonable and justified way. The corrected lute piece is simply a transcription of the tenor and contratenor parts of the song, with a few added embellishments and other slight changes; the soprano part of the song does not appear at all. Since the soprano part of the song is the part having the greatest melodic interest, the lute "reduction" is quite uninteresting and empty.

The last part of the *Liure plaisant* is devoted to the recorders (here called *flutes*). On fol. 36^v is a simplified fingering chart for the three sizes of recorder described—bass (in F), tenor (in C), and discant (in G). On the page facing this chart (fol. 37^r) is the first page of the soprano part of the song, printed from the same wood-block that had been used for fol. 13^r. Why is this page given a second time? The most obvious answer is this: the soprano part might be played on a recorder; and the page is included opposite the fingering chart so that a young student might check up on fingering without turning a page. As a matter of fact, this soprano part may be played without difficulty on any one of the three sizes of recorder described, although the tenor recorder (with middle C as its true lowest note) is most convenient.

Since the two-part lute arrangement is musically thin and weak and since the recorder can, by its very nature, perform only one melodic line, it is not unreasonable to suppose that we have here in the *Liure plaisant* a duet for two instruments, a lute playing the two lower parts, a recorder playing the soprano. The piece is entirely effective for this combination of instruments.

Some historical facts give further support to this hypothesis. It has long been known that in the early sixteenth century polyphonic songs were often performed by a solo voice accompanied by lute; in these instances, the general practice was to entrust the soprano part to the voice and the lower parts to the lute. Arnolt Schlick's *Tabulaturen etlicher Lobgesang und Lidlein* of 1512, for example, includes some pieces for voice and lute "with two parts to

be played and the third sung." At this period, when voices and instruments were often treated interchangeably, the difference between a duet for voice and lute and a duet for recorder and lute would have been considered slight.

Pictures from the period show that the recorder and lute were frequently used together. Giorgione's *Concert Champêtre* in the Louvre shows precisely this combination of instruments.

Virdung's book of 1511 does not give a page of music facing the last fingering chart for the recorders; but in the discussion immediately following the chart the student asks the master to tell him how to choose the proper recorder for playing one of the parts of the song given, in mensural notation, earlier in the book. This is evidence that the recorder was sometimes used to perform a part in a polyphonic song.

If the arguments presented above are well founded, we reach the interesting conclusion that the *Liure plaisant* of 1529 contains the *oldest known duet for two specified instruments*. The piece itself is short and unpretentious but has some historical significance as a landmark in the long and important line of instrumental duets, still so important in the music of today. The only extant copy of the *Liure plaisant* is in the Colombina Library in Seville, Spain. The founder of this great library was Ferdinand Columbus, who bought his copy of the *Liure plaisant* in Brussels on August 26, 1531, according to a note in his own

hand. To father and son, respectively, we owe the discovery of the New World and the preservation of what appears, at this time, to be the oldest duet for known instruments!

In the edition of this "duet" which is shown at the bottom of this page, the time values have been reduced by one half. As explained above, many changes in the lute part have been made. For example, the letter-signs in the first ten measures appear one line too low in the original; from the end of measure 29 through measure 34 the letter-signs in the upper voice of the lute part are one line too high; from measure 32 through measure 34, both voices are one line too high. Also some individual notes have been corrected, either in pitch or time value, and the missing first half of measure 22 has been supplied from the first version of the song in the book. All of these changes appear to be justified by the extreme carelessness shown in the original tablature. The tuning adopted for the lute part is G-c-f-a-d'-g'. This is a major second below the "A" tuning described in the *Liure plaisant*, but it is known that both of these tunings were used in the early sixteenth century and later.

The lute part may be played on a guitar with its usual tuning. In the transcription a few bass notes have been altered by an octave. The entire lute (or guitar) part is notated, according to the usual custom, an octave above the true pitch.

El grande Orpheo / primero inuentor

Porque es de todos / de todo bazedor.

Por quien la vibuela / parece en el mundo



Si el fue primero / no fue sin segundo

THE LUTE in 16th century Spain

by John Ward

In his magnificent *Tesoro de la Lengua Castellana o Española*, the early 17th-century lexicographer Sebastián de Covarrubias defines *laud* as "a stringed instrument, known and much used in Spain, in Italy and in Africa, and in many other nations."¹ Since other definitions in the dictionary reveal that Covarrubias had a wide acquaintance with music, his observation on the use of the lute in Spain cannot be dismissed, despite the fact that it conflicts with information in 16th-century sources. These earlier sources indicate that Spanish musicians of the *siglo de oro* preferred the *vihuela de mano*, or six-course guitar, to the lute. That Covarrubias may have exaggerated the importance of the *laud* in Spain will be the main intent of this article.

With a single exception, all instrumental music printed in Renaissance Spain was either specifically intended for *vihuela de mano* or it was "apt" for (i.e., "adaptable to") the instrument, as may be seen in the title of Antonio de Cabeçon's *Obras de música para tecla, arpa, y vihuela*. Contemporary woodcuts in tablatures, treatises, and on the title-pages of several *cancioneros* depict guitars of various sizes, never lutes.

Though vihuelas are often listed in Spanish inventories, lutes occur infrequently. Six lutes, however, are included in an inventory, drawn up for Queen Isabella in November, 1503, which lists the objects stored in the royal Alcazar de Segovia.² One lute is described as *sin cuerdas* ("without strings"), another as *viejo* ("old"), and a third with *cinco ordenes* ("five courses"), which suggests that it too was old. The elaborate descriptions of varnished rose-holes, ivory pegs, *espaldas negras* ("black shoulders"), and inlaid decoration on the other three imply that they were more *objets d'art* than instruments for use.

In describing the musical interests of Juan, son of Isabella and Ferdinand, a *cronista* enumerates the musical instruments in the Prince's chamber: *vihuelas de mano* are included, but no lute is mentioned. Nor do records of the 16th century mention a royal lute player, though many court musicians, including *vihuelistas*, are named. In fact, the name of only one Spanish lutenist, *Baltasar Ramirez...el mejor músico de laud que se conocido en Europa* ("...the best lutenist known in Europe"),³ seems to have been preserved, though there is mention of the fact that Luis de Vargas, painter of the famous *Gamba* altar, was *músico fundado y excelente, pero en tocar un laud tuvo particular destreza* ("was a well-trained and ex-

cellent musician, but in playing the lute he was particularly skillful").⁴

Four Spaniards—Mano di Castillo, Luys da Maymon, Francesco Cardone, and Francesco de Aguyles—are named as composers in a MS of lute music of late 16th-century provenance.⁵ However, it is doubtful that these men practised their craft in Spain since their names do not appear in any Spanish source. Furthermore, the tablature in which they are named is largely devoted to the music of the Italian lutenist Santino Garsi da Parma, and their pieces bear such Italianate titles as *Tochata*, *Capricci*, *Passo y medio con su Contrapunto*, etc.

Though a national bias for the vihuela appears to have existed, it should be noted that Spanish instrument makers (*violeros*) had perforce to qualify as both lute and vihuela builders. And while the two instruments differed considerably in form, in other respects they had much in common. It is probable that the vihuelists borrowed their system of tablature notation from the Italian lutenists. And the music intabulated in each country is so similar in character, at least superficially, that some scholars have mistakenly called compositions for vihuela "lute music."

Why the Spaniards cultivated the vihuela to the apparent exclusion of the lute has been the source of much speculation.

One writer suggests that it was a "subconscious resentment toward an instrument which had been introduced by the Moslems." This theory contradicts the Spanish use of other instruments of Arabic origin (e.g., the *rabal*). Another suggests that the vihuela was "handier and more practical" than the lute. But can this discovery have been unique to Spain? Both instruments were known and used in France: several tablatures for the *guiterne* were printed by le Roy and Ballard (Paris, 1551-55), and at least one by Phalese (Louvain, 1570); moreover, a French musician in mid-century wrote "for about the past twelve or fifteen years, all the world has begun to guitar [*guitarer*]; the lute is almost forgotten [sic!] for some bad music on the guitar..."⁶ yet nearly all French tablatures are for the lute and France continued to cultivate that instrument well into the 18th century.

It has also been suggested that the generic term "vihuela" included both guitar and lute. Certainly the use of the term "vihuela" in the phrase "*el laud, o vihuela de Flandes*,"⁷ would seem to allow such an interpretation. However, Juan Bermudo, in his comprehensive *Declaración*

ción de Instrumentos Musicales, makes it clear that the term "vihuela" without adjectival modifiers denoted the six-course guitar. Its importance can be judged by the fact that Bermudo devotes 38 chapters to the *vihuela* (of which there is a woodcut on folio 110), four to the more popular guitars of four- and five-courses, one to the *bandurria* and *rabel*, and mentions the lute but once or twice in passing.

Even Covarrubias, the only Renaissance witness to the lute's popularity in Spain, reserves his highest praise for the *vihuela*:⁸

[it] has been highly esteemed up to our times, and had excellent musicians; but after the guitars [of five-courses] were invented [sic!], there were fewer people who gave themselves to the study of the *vihuela*. It has been a great loss, because every kind of printed music could be played on it...

It is possible that the Spaniards preferred the *vihuela* for its quality of sound. The lute's sound-box was composed of many thin ribs glued together, whereas the *vihuela*'s had two single, flat surfaces which necessarily effected a different sound. Also the lower courses of the lute were tuned in octaves, whereas all double courses on the *vihuela* were tuned in unison, thereby creating a

cleaner, purer tone.

From the beginning of the Renaissance the guitar appears to have been an instrument peculiar to Spain—"invented by the Spaniards" according to the late 15th-century theorist Tinctoris.⁹ Toward the end of the Baroque period the rest of Europe discarded the lute while Spanish musicians continued to play the guitar. Hence there is a continuous tradition of guitar playing in Spain from the Renaissance to the present day. It would seem that a culture and a musical instrument found each other particularly compatible.

¹ Cf. the recent edition of this work, edited by Martín de Riquer, Barcelona, 1943, p. 754. The dictionary was first printed in 1611.

² Quoted by Higinio Angelés, *La música en la Corte de los Reyes Católicos*, Madrid, 1941, p. 71 f.

³ Bernardino del Valle and S. Rayon, *Ensayo de una Biblioteca de libros raros y curiosos*, Vol. I, Madrid, 1863, p. 870.

⁴ Francisco Pacheco, *Libro de descripción de verdaderos retratos de ilustres y memorables varones*, Sevilla, 1599. Though three *vihuelists*—Pedro de Mesa, Pedro de Madrid, and Manuel Rodríguez—are included in Pacheco's MS volume, there is only this one reference to the lute. Cf. Rafael Mitjana, *Estudios Sobre Algunos Músicos Españoles*, Madrid, 1918, p. 109.

⁵ Helmuth Osthoff, *Der Lautenist Santino Garsi de Parma*, Leipzig, 1926.

⁶ *Discours non plus melancoliques que divers*, Poitiers, 1557, p. 96; the entire section devoted to the *guiterne* has been reprinted by Jean Weckerlin in his *Nouveau Musicienne*, Paris, 1890, p. 103 ff.

⁷ Juan Bermudo, *Declaración de Instrumentos Musicales*, Ossuna, 1555, fol. 96.

⁸ *Op. cit.*, p. 1008.

⁹ *De inventione et usu musicae*, printed sometime after 1487, and reprinted by Karl Weinmann in the *Riemann-Festschrift*, Leipzig, 1909.



An Elizabethan self-instructor for the lute

by C.W. Hughes

The musician of today has little trouble in settling to his own satisfaction the endless gradations and distinctions between "popular" and "classic" compositions. If we transport ourselves in imagination to the sixteenth century, however, the problem is no longer so simple. The associations which we possess for music of our own time by merely living and listening must be carefully reconstructed for music so far in the past. Yet, as we study the music of the Elizabethan period, it becomes clear that they possessed, as we do, a rather wide range of styles: grave, courtly, or frankly popular.

English lute music is in part the work of great performers of the period like John Dowland, in part the accomplishment of teachers and popularizers of the instrument. The "Varietie of Lute-lessons" which Robert, the son of John Dowland, published in 1612, though it contains the compositions of authors "as well beyond the seas as of our own country," shows very well what might be expected of an accomplished English lutenist. The fantasias with their imitative openings, the grave beauty of the pavans reveal the serious musician as the frequent rapid divisions reveal the skilled performer.

Quite different in character is

"A newv Booke of Tabliture Containing sundrie easie and familiar Instructions, shevving hovve to attaine to the knowvledge, to guide and dispose thy hand to play on sundry Instruments, as the Lute, Orpharion, and Bandora: Together vvith diuers newv Lessons to each of these Instruments," a work printed for William Barley in 1596.

Little is known about this gentleman, and that little shows him as a music printer and business man rather than as a musician. The volume in question "is to be sold at his shop in Gratiouse street." Later, in the dedication he says, "I myselfe am a publisher & seller of Bookes, vvherby I haue my living & maintenance." We learn from other sources that he had received the monopoly of music printing which had formerly been enjoyed by Thomas Morley.

The pieces which he prints are "collected together out of the best Authors professing the practice of these Instruments." The only one of these "best authors" to be named is Francis Cutting, a celebrated performer of the period whose only printed compositions appear in this volume.

The others must be puzzled out from their initials. I. D. is certainly John Dowland, for one of the compositions so marked is his most celebrated instrumental composition, his "Lachrimae." A. H. would appear to be Anthony Holborne, who published a volume of compositions for the cittern in 1597, and P. R. is perhaps Philip Rosseter, distinguished both as lutenist and song writer.

Our "Booke of Tabliture" belongs to a class well-known in modern times, the self-instructor. "It is not to be doubted but that there are a number of good vvits in England, vvich for their sufficient capacitie and promptness of spirit, neither Fraunce nor Italie can surpasse." Furthermore, "they cannot all dvvell in or neere the cittie of London vvhere expert Tutors are to be had." In short, this volume was to serve those determined or misguided souls who were bound to play the lute, teacher or no. This in its turn pointed to a new and rising demand for music instruction. Such at least was the hope of Mr. Barley.

We turn to the tablatures themselves. The three books into which they are divided are respectively for lute and orpharion, for bandora, and for orpharion. Both the orpharion and the bandora were plucked instruments with strings of wire rather than of gut. The orpharion was tuned like the lute, but the bandora employed a tuning peculiar to itself.

The contents of the volume were well suited to its purpose. We find several settings of popular tunes of the day: "Fortune," "Go from my Window," and "Packington's Pound" (here appearing under the guise of "Bockington's Pound"). These were all well known in the period. Captious critics whose ears had been assailed by the repetitions of street singers under their windows no doubt found them too popular. "Fortune," which also appears in "Benjamin Cosyn's Virginal Book," was known as the "Hanging Tune" and the complaints customary on such occasions were sung to it. A young lass responds to her sweetheart in "Go from my Window." It was a great favorite, and it was set for the virginals by Thomas Morley, John Munday, and William Byrd. A transcription of Cutting's arrangement of "Packington's Pound" appears as a supplement to this article. The text of "Walsingham" began, "As I went to Walsingham, To the Shrine with speed, Met I with a jolly palmer In a pilgrim's weed." The

Priory of Walsingham was suppressed in 1538 and the song in all probability is of an earlier date.

It is not only the fact that popular tunes appear in the volume, but also the way in which certain compositions are treated which reveal the intention to make beginner's music. The thinness of texture in certain passages, the free use of open strings, and the absence of the "lute polyphony" which we find elsewhere, all tend to make the path of the beginner an easier one. For example, in the second strain of "Bockington's Pound" the bass contains only two notes, c and g, the two lowest open strings. These form the only accompaniment to the melody.¹

In the "Quadro Pavan" we have a piece built on a bass theme or "ground." This was an English name for the "modern" form of passamezzo (the "passamezzo moderno"). "Quadro" refers to the natural sign which indicated the b natural forming a major rather than a minor third over the keynote, for this dance was played in a major key. The contemporary theorist and composer Thomas Morley speaks humorously of this dance and calls it "Gregory Walker...because it walketh amongst barbars and fiddlers more common than any other."

The pavan enjoyed a favored position among the dances of the period. By this time it had largely lost its true dance character and was one of the serious forms of the composer. Quite frequently it was paired with the lively galliard. In our collection two settings by the great John Dowland command our attention, "Piper's Pavan" and

"Lachrimae." The latter with its melancholy grace had an especial appeal for Elizabethan audiences, and we find it in most of the musical anthologies of the period. It is the first of the "Lachrimae: or seven Teares figured in Seaven passionate Pavans" of 1605 though Dowland had already published it as a song with the text "Flow my tears" in 1600. The fact that it is included in our collection shows that it was composed before 1596. Whether Dowland agreed to the printing of this and his other settings included in our volume is made more than doubtful by an angry remark in his "First Book of Songes" of 1597 stating that certain of his lute compositions had already appeared in print "but without my knowledge, false, and unperfect."

Such pieces as these were the "standard classics" of their time and their locale. They were popular in the sense that Beethoven's "Pathétique Sonata" is popular today.

In our tablature, then, we see the response of a practical publisher to the demands of a rising generation of musical amateurs who were determined to play the lute. We can see that he, like his successors of more recent date, tried to make his volume attractive by the use of popular songs and well-known classics. Whether the other distinguished players and composers whose works lent prestige to his volume did so voluntarily or not must remain in doubt. The idea of a copyright law had not occurred to the Elizabethans.

¹ This is in terms of the original key of f minor.

GUITAR

"Bockington's Pound" by FR. C.



RELIGIOUS music and the lute

by Carleton Sprague Smith

We are apt to associate the lute with fantasias, ricercari love songs and dances but it was also closely connected with religious music in the first two centuries of the Reformation. The singing of psalms was extremely popular among the early Protestant sects and the words of King David were heard almost daily in the homes of the French, Dutch, German and English followers of Calvin. This article attempts to list the more important settings of the psalms with lute accompaniment.

The first surviving tablature to Clement Marot's translations was made from Pierre Certon's version and is entitled:

Tiers liure de Tabulature de Luth contenant xxi Pseaulmes, le tout mis selon le suiet par Adrien Le Roy. Paris, Adrien le Roy et Robert Ballard, 1552. (*copy in Munich Library*)¹

Le Roy of course, was the famous lute player, singer, composer and publisher whose instruction book for the lute (1557) was the standard work for a generation. In 1554 a second setting of Certon's psalms appeared, this time by the lute player and composer, Guillaume Morlaye. This work is for the six-string lute in the French five-line tablature of the day.

Premier liure de Psalmes mis en musique par Maistre Pierre Certon...reduit en tablature de leut (*luth*) par Maistre Gvillavme Morlaye, reserué la partie de dessus, qui est notée pour chanter en iouant. Paris, Michel Fezandat, 1554 (*copy in Munich Library*)

The Geneva tunes became standardized in 1562 largely owing to the editorial activities of Louis Bourgeois and in that year Le Roy published:

Livre de Tabulature sur le Luth par Adrian le Roy D'Octante. Trois pseaulmes de David...Composés à 4 parties par Cl. Goudimel, mis en rime françoise par Cl. Marot et Th. de Besze. Paris, 1562. (*copy in Church Library, Sorau. 538. No. 2*)

Unfortunately, I have not seen this collection and do not know whether the eighty-three pieces are from the simple note against note version, the contrapuntal arrangements or the elaborate motet settings. Although

this article deals with lute tablatures, Le Roy also brought out a number of *Livres de tablature de guiterre* (sic) from 1551 on, which La Laurencie believes were the same musically as the lute series. Eitner informs us that the *Quart livre de tablature de guiterre* contains psalm settings so that the lost *quatrieme livre de Luth* probably added to the number found in the *Tiers Liure*. Without examining each book closely, it is manifestly impossible to give accurate information on the contents of the tablatures. It is practically certain, however, that LeRoy and Ballard in their

Instruction de partir toute musique des huit divers ton en tablature de luth. Paris, 1557

included versions of the Bourgeois melodies for the English translation of 1574 contains some of the Geneva melodies.

Part three of this edition unexpectedly informs us:

The thirde booke for the Lute, conteinyng diuerse Psalmes, and many fine excellent Tunes, sette forth by A. R. the authour thereof. Imprinted at London by John Kyngston for James Robothame. 1574. (*Microfilm, N. Y. P. L.*)

A. R. is probably Adrien Le Roy.

Although the French melodies are given for psalms 11, 17, 25, 36, 107, 100, 130 and 137, the Sternhold and Hopkins captions are printed at the beginning of the tablature. For example, the music of French Psalm 11 is entitled "I trust in God." (Sternhold and Hopkins' 11), etc.

It will be remembered that Thomas Sternhold used to sing his versions of the psalms for his "godly solace" and that his first collection, published in 1547 containing 19 items was entitled:

Certayne Psalmes chose out of the Psalter of Daudid and drawe into Englishe metre by Thomas Sternhold grome of Ye Kynges Maiesties Roobes. Excuditat Londoni. Edouardus Whitchurche. Cum privilegio ad imprimendum solum. 1547.

The preface, addressed to Edward VI expresses the hope "that as your grace taketh pleasure to heare them [the psalms]

song sometimes of me, so ye wyll also delyghte not onlye to see and reade them your selfe, but also to command them to be song to you of others; that as ye have ye psalme it selfe en youre mynde, so ye maye iudge myne endeaoure by your eare."

The collection contains no music but Sternhold is reputed to have accompanied himself on the organ and the monarch may well have heard them with a lute also.

* * *

A complete version of the Sternhold and Hopkins Psalter with lute accompaniment was brought out by Richard Alison in 1559. The title page of this extremely interesting collection reads:

The Psalmes of Dauid in Meter, The plaine Song beeing the common tunne to be sung and plaide upon the Lute, Orpharion, Citterne or Base Violl, seuerally or altogether, the singing part to be either Tenor or Treble to the Instrument, according to the nature of the voyce, or for fower voyces: With tenne short Tunnies in the end, for which for the most part all the Psalmes may be usually sung for the vse of such as are of mean skill, and whose leysure least serueth to practise: by Richard Allison Gent. Practitioner in the Art of Musicke and

are to be Solde at his house in the Dukes place neere Adle-gate. London Printed by William Barley, the Assigne of Thomas Morley. 1599. Cum priuilegio Regiae Majestatis. (N. Y. P. L.)

The work is dedicated to the "right Honorable and most veruous [sic] Lady, the Lady Anne Countesse of Warwicke." Alison was very well thought of by his fellow lutenists and no other than the great John Dowland, who had studied in France, contributed a poem of praise to the collection. Woolridge in modern times admired "its pure Elizabethan counterpoint and perfection throughout." The Alison theory about accompanied psalmody is clearly stated:

"...And that our meditations in the Psalmes may not want their delight, we haue that excellet gift of God, the Art of Musick to accompany them: that our eyes beholding the works of Dauid, our fingers handling the Instruments of Musicke, our eares delighting in the swetenesse of the melody, and the heart obseruing the harmony of them: all these doe ioyne in an heauenly Consort, and God may bee glorified and ourselues refreshed therewith."

Handwritten musical score for the Citterne part of Psalm 39. It features a large circle on the left side. The text is written in a cursive hand, with some parts in red ink. The title "CITTERNE" is printed in the center.

Handwritten musical score for the Cantus part of Psalm 39. It features a large circle on the left side. The text is written in a cursive hand, with some parts in red ink. The title "CANTUS" is printed in the center.

Handwritten musical score for the Alto part of Psalm 39. It features a large circle on the left side. The text is written in a cursive hand, with some parts in red ink. The title "ALTO" is printed in the center.

Handwritten musical score for the Tenor part of Psalm 39. It features a large circle on the left side. The text is written in a cursive hand, with some parts in red ink. The title "TENOR" is printed in the center.

Handwritten musical score for the Tenor part of Psalm 39. It features a large circle on the left side. The text is written in a cursive hand, with some parts in red ink. The title "TENOR" is printed in the center.

transcription for guitar

His publication was above all practical, similar to Thomas Campion's *First Book of Aires* [1613].

"These Ayres" we read in the preface "were for the most part framed at first for one voyce with the Lute, or Violl, but upon occasion, they haue since bene filled with more parts, which who so please may vse, who like not may leaue."

In other words—sing them in harmony if you wish but they are meant originally for voice and lute. A copy of Alison's psalms was brought to Plymouth on the Mayflower in 1620 by William Brewster and is listed in the latter's library.

The next collections take us to Holland, one of the most curious being the

Nieuw Chyterboek genaemt den Corten Wegwyser die 't Hert verheugt, door Jan Pieterszoon Swelinck. Tot Amsterdam, by Janson, 1602

Sweelinck is supposed to have played the lute and citterne quite well and of course, was one of the great masters of Protestant music. Besides his magnificent organ pieces, the Amsterdam master made elaborate motet versions of the 150 psalms. Unfortunately this citterne book has been lost but Johann Thysius, at first a reader and later a preacher at Rotterdam in the early 17th century, apparently made transcriptions from it for his splendid manuscript collection which has come down to us. [In Thysius Library at Leyden—528 pages in all.] For instance, a version of psalm 23 (No. 192 in Thysius) is marked *Mr. Jan Sweling* and since it has nothing to do with the published part song versions that Sweelinck made, a number of scholars believe that it is a lute transcription from the *Chyterboek* with perhaps the addition of a few notes in the bass. The same holds for the lute version of Psalm 5 (pages 173-174).

Thysius collection contains nearly 50 psalms, many of them in 2, 3, 4, and even 5 different versions, some being taken from the 4-part settings of Goudimel; others from the 3 and 4 part harmonizations of Lejeune and still others from Sweelinck's more elaborate psalms in motet form. (see especially F. 233v-315). The author occasionally gives the French text of Marot or the Dutch texts of Petrus Dathenus and Adriaan Joriszoon Smout. The manuscript likewise has settings of the German "Vater Unser," "De 10 Gheboden" (The Ten Commandments) "Loffsangh Mariae" and "Danckt den Heer" (Psalm 136). Fifteen of these melodies were also found in the Ainsworth Psalter

taken to New England by the Puritans. By and large the harmonizations are among the most interesting that we know; singing of psalms in Thysius's house must obviously have occupied a good deal of time.²

In Germany an equally arresting collection appeared at Cologne in 1613, the work of Matthaeus Reymann:

Cythara sacra, sive Psalmodiae Davidis ad usum Testudinis accommodatae per . . . Coloniae, 1613 Gerh. Greuenbach (*Bibl. Berlin*).

This publication is important since all 150 psalms are included. Whether the German text of Lobwasser is used, I am unable to say since I have not consulted this work. Reymann was a pupil of the Antwerp musician, Joaquim Van den Hove and in 1612 was a *studiosus* in Cologne where he may have been in the service of the Elector. According to Eitner, many of the settings have variations and a few are signed MLH, an abbreviation for Moritz, Landgraf von Hesse. It will be remembered that the latter brought out settings of the psalm tunes in 1612.³

A curious English collection of the time is called:

The Teares or Lamentacions of a Sorrowfull Sovle: Composed with Musically Ayres and Songs, both for Voyces and diuers Instruments. Set foorth by Sir William Leighton Knight, one of his Maiesties Honourable Band of Gentlemen Pensioners. And all Psalmes that consist of so many feete as the fiftieth Psalme, will goe to the foure partes for Consort. London, Printed by William Stansby. 1614. (*N. Y. P. L.*)

As in Alison's publication, the lute accompanies the Cantus or melody; there are also citterne and pandora parts while a treble viol, flute and bass-viol may double the additional voice parts. The tunes of the collection are not traditional but the work of Leighton and others; it is dedicated to Prince Charles (later Charles I).⁴

The question frequently arises while looking at these collections: "What about the extra verses of the psalms; only one is printed with the music." The answer, found in Leighton, clarifies the practice for many publications of the day.

"Note that this Musically Booke inserteth onely the first staffe of the Hymne or Psalme: but it is the Authors intention that in the practise of this heauenly harmonious exercise, some one in the company should out of his other Printed booke read the other stauces to them that play and sing."

Another English publication with original music was

Sacred Hymns, consisting of Fifti [sic] select Psalms of David and others, Paraphrastically turned into English Verse [by Sir Edwin Sandys] and by Robert Tailour set to be sung in 5 parts, as also to the Viol and Lute or Orpharion. Published for the use of such as delight in the exercise of music in his original honour. London, 1615. (*Microfilm, N. Y. P. L.*)

The Parliamentary leader, Sir Edwin Sandys was one of the leading spirits of the London Company, responsible for establishing the "Old Dominion" of Virginia. It was he who induced the stockholders to adopt the "five year plan" for the young colony because he thought too great preoccupation with tobacco was unsound and politically dangerous. His brother, George Sandys sailed to the new world as colonial treasurer of the Virginia Company in 1621, making a translation of Ovid's *Metamorphoses* during his stay, and a few years later brought out *A Paraphrase upon the Psalmes of David* (1637) to music (melody and bass) by Henry Lawes. Edwin Sandys, not content with being a leading spirit in Virginia, procured for the Pilgrim Fathers their grant from the Virginia Company and it was only owing to bad weather that our famous forebears arrived outside the jurisdiction of the "Old Dominion," signed the Mayflower Pact and set up in Plymouth.

Perhaps the most important collections of the Geneva Psalm tunes were made by the celebrated lute player at the Court of Henry IV, Nicolas Vallet; the first, intended for a singer to accompany himself, was:

Een en twintich Psalmen Davids ghestelt om to singhen ende spelen. t'Amsterdam. 1615. (*Wolfenbüttel* 859)

which appeared four years later as:

21 Pseaumes de David accomod. pour chanter et jouer de luth Ensemble. Amsterdam, 1619. (*Microfilm, N. Y. P. L.*)

The second collection in which Vallet wished to show his musical skill was dedicated to James I of England and entitled:

Regia Pietas hoc est Psalmi Daudici concinne aptati ad modulantes fides (Pieté Royale c'est-à-dire: Les Cent Cinquante Pseaumes de Daud, accomodez pour iouer sur le luth, d'une nouvelle et tres-facile mode, none encor veue ny ouye par cy deuant, etc.) Amsterdam 1620. (*London, British Museum*)

Each piece is preceded by several introductory measures and between every line there is a slight interlude. It would be hard to imagine a pleasanter scene than the early musical Calvinist singing the words of David while his lute supplied a harmonic background.

* * *

Although it is frequently stated that Calvin was opposed to music, this was anything but the case.

"Among other things" wrote the Genevan theologian, "which are suitable for the recreation of men, and for yielding them pleasure, music is either the first or one of the chief, and we esteem it as a gift of God bestowed for that end...There is scarcely anything in this world which can more powerfully turn or bend hither and thither the manner of men, as Plato wisely remarked. And, in fact, we experimentally feel that it has a secret and incredible power over our hearts."

GUITAR

Psalm 12. Regia Pietá. Salvum Deus. Nicholas Vallet.

N pilgrim life our rest, in thralde- state
our stay, From age to age thou Lord hast been, and sav'd us from decay.
Thy self ere birth to hils, to earth ere form didst give, Ere world
hadst frans'd; from ay to ay al- glorious God doost live. But

man thy creature fallen, thy iustice dooth persue To dust, and faith,
Ye Adams sons, re- turn whence first ye grew.

BASE.

L

Facsimile Page: In Pilgrim Life our rest by Robert Taylor. London, 1615.

He then continues:

"When we have sought all around, looking here and there, we shall find no songs better and more suitable for this end than the Psalms of David, which the Holy Spirit dictated and gave to him. And, therefore, when we sing them we are certain that God has put words into our mouths as if He himself sang within us to exalt His Glory."

In Vallet's second publication the psalm tunes are set for solo lute, making an interesting counterpart to the virginal and organ variations of the period. Vallet does not make fundamental changes in the standard *canti firmi* but embellishes them somewhat and the variations are charming. We do not find, however, the virtuoso passage work which occurs in some of the English lute tablatures of the period and this, of course, is in keeping with the religious character of the music.⁵

As can be seen, there is a rich literature of religious music with lute closely associated with the early Calvinists and Puritans. Robert Brown, the founder of the Brownists or Independents (to which sect Cromwell and Milton belonged) "was a singular good Lutenist, and hee made his Son Timothy usually on Sundays bring his Viol to Church and play the Base to the Psalms that were sung."⁶

Finally, our own Samuel Sewall, the celebrated Massachusetts diarist, feeling that Governor Joseph Dudley was too insistent desiring a vote of the Council to be passed unanimously, declared in October, 1707:

"This Skrewing the Strings of your Lute to that height, has broken one of them; and I find my self under a Necessity of withdrawing my Vote; and I doe withdraw it, and desire the Secretary may be directed to enter it in the Minutes of the Council."

⁵ The *Tiers Liure* seems to be the first collection by LeRoy and Ballard to contain psalms; the *Premiere Liure* consists of motets, chansons, fantasies, pavans, gailliards, almandes, bransles. So far as I know, no copies of the 2nd, 4th and 5th liures are extant. The 6th apparently consists of chansons.

⁶ Land, J. P. N. Het luitboek van Thysius beschreven en toegelict. In: Vereeniging voor Nederlandsche Muziek-geschiedenis. Tijdschrift. Amsterdam 1882-91. Deel 1, pp. 129-145, 205-264. Deel 2, pp. 1-56, 109-174, 177-194, 278-350. Deel 3, pp. 1-57.

⁷ Moritz, Landgraf von Hesse: "Psalmen Davids, nach frantzösischer Melodey vnd Reymen art in teutsche Reymen artig gebracht durch Ambrosium Lobwasser... Auf befehl des... Herrn Moritzen, Landgrafen... Vnd haben ihre F. Gn. die übrige Psalmen so nicht eigene Melodias gehabt, mit andern lieblichen Melodiis per otium geziert, vnd mit 4 Stim. componiret... Cassel 1612. W. Wessell" (in British Museum).

⁸ Besides Leighton, the composers include John Dowland, John Milton, Robert Johnson, Thomas Forde, Edmund Hooper, Robert Kindersley, Nathaniel Gyles, John Coperario, and John Bull.

⁹ Mr. Charles Warren Fox is preparing an extended study on Vallet, which should be a great boon to all lute and guitar players.

¹⁰ "A Three-fold Discourse between three Neighbors, Algate, Bishopsgate and John Heyden the late Cobler of Houndsditch, a professed Brownist." (London, 1642)

VOICE

ORPHARION

LUTE

In pil - grim life our rest, in - thrald - state our

stay. From age to age thou Lord hast been, and saved us from de -

- cay. Thy self ere birth to hils, to earth ere form didst give,

Ere world hadst framed; from ay to ay al - glorious God doost live. But

man thy crea-ture fallen, thy jus - tice dooth per - sue To dust, and

saith, Ye Ad-ams sons, re - turn whence first ye grew.



LUTE
OR
GUITAR

Instrumental musical notation for Lute or Guitar, consisting of four staves of music.

WHO'S WHO among our contributors

SYDNEY BECK: A student of old music for the past twenty years. Has made many transcriptions of early lute tablatures. Preparing "Morley's Consort Lessons, 1599" for publication. Editor of New York Public Library series.

SUZANNE BLOCH: Daughter of the well-known Swiss composer, studied both in this country and abroad and is one of the very few musicians devoting full time to the lute. She has done more in this country to revive interest in this noble instrument than anyone else.

CHARLES WARREN FOX: A Cornell product. Has been professor of musicology at Rochester for many years. Preparing an extended study on Nicolas Vallet.

CHARLES HUGHES: Professor at Hunter College; studied with Arnold Dolmetch in England and concentrates on music of the 16th and 17th centuries. Has contributed articles to the "Musical Quarterly," etc.

JOEL NEWMAN: Took his undergraduate degree at City College; Library School degree at Columbia and his MA at New York University. He is working on a bibliography of the lute and lute music and making a census of tablatures in this country.

LEO SCHRADE: Took his degree at the University of Leipzig in 1927. Editor of Luys Milán's "El Maestro." Has written articles about the lute, among others *Tänze aus einer Lautentablatur* in "Zeitschrift für Musikwissenschaft, X. 449 ff." Now teaching at Yale University.

DR. CARLETON SPRAGUE SMITH: Chief of the Music Division of the New York Public Library, is interested in early Protestant music and quite naturally picked a topic relating to the lute in this field.

ALFRED SWAN: Born in Russia, studied law at Oxford and music at the St. Petersburg Conservatory. Has been director of music at Swarthmore since 1926; composer of numerous chamber compositions. Among his writings are "Music, 1900-1930," "The Music Director's Guide to Musical Literature (for voices and instruments)," etc.

JOHN WARD: Began his studies with Manfred Bukofzer at the University of Washington and is taking his doctorate at New York University. Now on the faculty of Michigan State, East Lansing. Specializing in music for the lute.

DR. EMANUEL WINTERITZ: Curator of musical instruments at the Metropolitan Museum, is equally at home in the history of art and the history of music. He has about 20 lutes in his care at the Museum.

EDITOR'S NOTE: Readers of this issue of THE GUITAR REVIEW may note the absence of the news section called The Chronicle. So many worthy and valuable pieces were contributed by illustrious writers, and their subject matter of such interest, that the space ordinarily reserved for The Chronicle has been willingly given over to them.

Our apologies are due to our friend and contributor Mr. Jack Duarte of England who informs us that in our previous article "Who's Who" we misrepresented his attitude towards jazz music and the plectrum guitar. As a matter of fact Mr. Duarte not only maintains a steady interest for the plectrum guitar and jazz, but also conducts a regular column in *BMG* and is a regular concert performer on the instrument.

A LETTER

EDITOR GUITAR REVIEW

Dear Sir:

Regretfully I must inform you, and through you the kind readers who have expressed their interest in the continuation of my autobiography, that it will not be possible for me to submit the next chapter in time for this issue of the GUITAR REVIEW.

I am sure that you will forgive me if I remind you that from September 5 of last year, the date of my first recital at the Edinburgh Festival, until December 26, when I appeared in Genoa, I gave forty concerts in Europe, covering Switzerland, Holland, France and Italy. This was followed by a series of thirty concerts in the vast area of the United States and neighbouring countries; and now I am off for a spring tour of Europe.

You will readily understand how busy this has kept me if you will just think for a moment of the number and length of the trips I have had to make in order to carry out this schedule, the long hours I have devoted to study, the inevitable social obligations I have had to fulfill, and the host of other details which have occupied my time. I cannot believe that you or any other reader will reproach me if in the midst of such a whirlwind of activities I fail this one time to keep my rendezvous with you in the pages of the GUITAR REVIEW. For the truth is, I simply have not had the leisure in which to indulge in the reflections and recollections out of which these autobiographical notes must come. I promise you, however, that in the next issue of this beautiful and hospitable magazine, they shall reappear.

Cordially,

ANDRES SEGOVIA

ESTIMADO SR. REDACTOR:

Tengo el sentimiento de comunicar a V. y, por extensión, a todos los que se interesan bondadosamente por la continuación de mis notas biográficas, que no me será posible entregarle las que corresponden al próximo número de la GUITAR REVIEW.

Para que su perdón y el de sus lectores no me sea denegado permitanme recordar que desde el 5 de septiembre último, fecha de mi primer recital en el Festival de Edinburgo, hasta el 26 de diciembre, en Génova, celebré 40 conciertos en Europa, distribuidos entre Inglaterra, Suiza, Holanda, Francia e Italia. A esa actividad en el viejo continente sucedió la de 30 conciertos en el vasto ámbito de Estados Unidos y países vecinos, seguida de la tournée de primavera que ahora estoy realizando en Europa.

Si, con buena voluntad, quiere V. completar este cuadro imagínese el número y la longitud de los viajes que he tenido que emprender para dar cima a tan ruda tarea, las horas destinadas sagradamente al estudio, las inevitables obligaciones sociales que cumplir y otras menudencias más. No creo que V. ni ningún lector lleve su crueldad al extremo de reprocharme, en medio de este torbellino de movimientos y ocupaciones, el que falte por una vez a mi cita con Vds. en estas páginas. He carecido del sosiego necesario al recuerdo y la reflexión para continuar escribiendo mis notas. Mantengo, sin embargo, la promesa de que en el próximo número de esta bella y hospitalaria revista, reapparacerán.

Cordialmente,

ANDRES SEGOVIA

LUYS MILAN, EL VIHUELISTA

por LEO SCHRADER, *Universidad de Yale*

EL MAESTRO, obra principal de Luys Milán, publicada en Valencia en 1535,¹ tiene fama de ser la primera tablatura para *vihuela de mano* en la literatura de la música española. Una cierta perfección de anotación y expresión instrumental se agrega al significado histórico de la obra. Las mismas características de súbita aparición, sin antecedentes, pero en estado de completo desarrollo, tienen las tablaturas que Petrucci había publicado en Italia a principios del siglo XVI; estas tampoco tuvieron antecedentes ni fases preparatorias. Sin embargo, los principios básicos de todas estas primitivas tablaturas fueron tan precisos, completos y apropiados para la naturaleza misma del instrumento que pudieran bien permanecer por dos siglos más, sin modificación. Esta, su perfección inicial, nunca ha sido sobrepasada y en verdad es tal que el estudiante presume la existencia de trabajos precedentes, aunque no existan hoy. La falta de antecedentes sugiere, sin embargo, también, las características de un arte de la improvisación, elemento tan esencial en la música primitiva que no daba lugar a la forma anotada. Composiciones dirigidas enteramente a los propósitos de la improvisación espontánea muchas veces no fueron escritas, aunque pudieron ser desarrolladas tan artísticamente como cualquier obra anotada.

Cuando Luys Milán publicó su tablatura, no era sin lugar a dudas el primer vihuelista de España así como tampoco sus composiciones no significan ser las primeras para este instrumento. En los antiguos archivos españoles yace considerable evidencia de intensa actividad en la música instrumental, lo cual prueba que el arte representado en EL MAESTRO, no había nacido como Pallas Athenea, que ya completamente armada, brotó de la cabeza de Zeus. La música que cultivó Milán de hecho estaba respaldada en antiguas tradiciones, aunque la mayoría de las composiciones instrumentales anteriores a su obra, jamás fueran escritas.

Tenemos razones para creer que aún las tablaturas españolas fueron usadas antes que Milán presentara su MAESTRO. Sea como fuere, la obra de Milán conserva extraordinaria importancia, más por su calidad y fundamento que por razones de prioridad. Además de las calidades artísticas de sus composiciones—entre las cuales el arte de la variación, donde la FANTASIA indudablemente sobrepasa todo otro elemento—es el propósito por el que trabajó Milán lo que mantiene su EL MAESTRO en esta posición tan destacada.

Don Luys Milán, nacido de noble cuna hacia fines del siglo XV, pertenece a esa generación de artistas que representaron una fase culminante en la música de los Países Bajos. Milán es posiblemente de la misma edad que Willaert y Gombert; el mismo Gombert, que por intermedio de contactos con la corte de Carlos V tuvo parte tan activa en establecer la música de su país de origen en España. En alguna de sus obras Milán demuestra poseer gran conocimiento de los principios que determinaron el estilo de composición de los Países Bajos. Como hombre de corte, Don Luys tomaba parte activa en los entretenimientos poéticos y musicales de la aristocracia valenciana. Sin embargo, dedicó su EL MAESTRO, al Rey de Portugal, Juan III, quien ardiente protector de la música, otorgó al vihuelista español una pensión especial en amable gesto de agradecimiento por la obra.

Pero ¿fue Milán un Músico profesional y trabajó con

miras a lo profesional? Si bien es cierto que nuestro conocimiento de su vida es muy limitado, su proceder así como sus observaciones dejan claramente establecido que no lo era; y que tampoco concibió sus composiciones para ser ejecutados por los músicos de profesión. Por el contrario, representa la realización del cortesano ideal, que cultivaba sus inclinaciones artísticas con el sólo propósito de desarrollar la educación completa a un verdadero caballero. Milán dice de sí mismo, que tenía una innata afición a la música pero que nunca tuvo enseñanza profesional; realizó sus estudios en el arte musical enteramente por sí solo. Y fue un estudiante de composición bien aprovechado. Requería de cualquier buen vihuelista, un conocimiento bien familiarizado con el estilo vocal y del teclado, por igual. Reconocía que, la imaginación artística de un instrumentista—cuanto más activa en la improvisación, tanto mejor—debía ser educada en principio, al estilo de composición vocal propio de la época. Milán domina tan íntimamente la composición que el conjunto de su obra da la impresión de un entendimiento profesional de la música. Sin embargo, él mismo reconoce que todos sus conocimientos los adquirió con la finalidad de hacerse un caballero culto. La educación del cortesano ideal no es completa a no ser que la música ocupe su lugar esencial. Por esta razón el estudio de la música es obligatorio, por esta razón Milán se formó un músico que a intentos y propósitos iguala al conocimiento de cualquier profesional.

La misma aspiración de completar su formación de perfecto cortesano, llevó a Milán a probar sus facultades de poeta, aunque parece ser que sus contemporáneos y amigos no fueron muy bien impresionados por sus experiencias en el verso. A dar fe a uno de sus amigos, aparentemente Milán no tenía mucho que expresar como latinista. Cualquiera que haya sido el alcance y profundidad de tal conocimiento, Milán, como admirador de la poesía italiana en general y del Petrarca en particular, indudablemente logró ser el perfecto aristócrata cuya nobleza es el resultado de su cultura.

Este punto ha sido mejor presentado por medio de un modelo, el ideal que Baldassare Castiglione había dado a la nobleza del Renacimiento en 1528 con su famoso IL CORTEGIANO. Castiglioni había permanecido en España durante el último período de su vida; su "COMPLETO CABALLERO" fue traducido al español por Boscano. Esta obra tiene tan gran influencia en varios países, que despierta cantidad de imitaciones y paráfrasis: Una de ellas es EL CORTESANO, publicada en 1561. El requerimiento de Castiglione acerca de que el caballero ideal deba estar ampliamente informado en asuntos musicales, forma el punto central de la obra de Milán. Es precisamente teniendo presente la educación musical de un perfecto cortesano que Milán compone su EL MAESTRO. Esta obra musical persigue un punto de vista previamente determinado. Quiere educar musicalmente a los hombres que lo rodean en la corte y en consecuencia, acomoda su obra de acuerdo a los procedimientos de instrucción de práctica en la época.

EL MAESTRO entrena y educa al alumno a adquirir un conocimiento profesional para fines no profesionales.

EL MAESTRO de Milán permanece, pues, en un lugar de extrema importancia, por su prioridad en la historia de la música española, por el alto rango de la composición en sí y por encima de todo, por la relación que establece acerca de la educación de un auténtico caballero.

¹ Una edición completa de EL MAESTRO, en su tablatura original así como una transcripción, ha sido publicada por el autor en "Publikationen Aelterer Musik," Leipzig, 1927.



the
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Unsolicited manuscripts, music or drawings will be given careful consideration. Any unused items will be returned upon request.

the editor's corner

The editors of THE GUITAR REVIEW hope gradually to offer their readers a complete picture of the development of the guitar in all its aspects. As part of this plan, we shall from time to time publish issues devoted to certain countries in which the guitar has been an instrument in common use. Thus, the present issue is dedicated to Argentina, one of the lands in which the guitar has found greatest appreciation. We have in mind, among others, a Brazilian issue; a Russian issue which will include an autobiographical sketch by Dr. Boris Perrot, President of the Philharmonic Society of Guitarists of London; and, of course, an issue devoted to Spain, the country which more than any other is associated with the guitar.

Our next issue will deal with a very important phase of guitar playing, the guitar as an instrument to be used in accompanying the voice. This issue will include contributions by Carl Sandburg, the eminent American novelist, poet and student of folklore who compiled "The American Songbag" and who is himself a singer of folksongs and guitarist, Olga Coelho, the noted Brazilian soprano-guitarist, and others.

The present issue is by no means intended as a comprehensive survey of the guitar's glorious history in Argentina, something which, given the scope of the subject, could scarcely be encompassed within the pages of a book, let alone one issue of a magazine. Rather, it is a very brief resume wherein we strive to pay tribute to a land which has done so much to increase the prestige of the guitar, and we regret that the limitations of space forbid our publishing all of the material which was so kindly offered us. We were obliged, for example, to omit the article by R. Muñoz which was submitted to us, and a composition by Lalyta Almirón, the talented guitarist who has been successfully concertizing in her native Argentina since the age of seven, and has been enthusiastically acclaimed on her appearances in other Latin American countries and in Europe.

We consider ourselves fortunate indeed to have in this issue the collaboration of such eminent artists as María Luisa Anido and Carlos Vega, Argentina's leading guitarist and musicologist respectively, about whom further notes will be found in the Who's Who column in this issue. The composition by Miss Anido which is published here was written especially for THE GUITAR REVIEW.

E. G.



the classical guitar in early buenos aires

by CARLOS VEGA

translated by Eithne Golden

In Europe the guitar flourished during two historical periods, the first coinciding with the addition of the fifth string in about the year 1600, and the second with the addition of the sixth, shortly before 1800. The extreme decline of the first period saw the guitar relegated to its elementary function as an accompanying instrument, and in this form it was cultivated in Buenos Aires until after the achievement of national independence,¹ at which period it served chiefly as a background for the *tonadillas*² of the theatre.

The new direction given to the instrument at this time by the great European teachers Miguel García (Father Basilio) and Federico Moretti produced its finest fruits in the period from 1810 to 1840, with the city of Paris as its center and principal field of activity. This was the era which witnessed the rise of Carulli, Carcassi and Giuliani with their technique on the one hand, and Sor and Aguado with theirs on the other.

Buenos Aires, a free port since the May revolution, began to engage in active commerce with France, England and the United States; Argentines began importing ideas, furniture, implements, and fashions. With all these amenities the natural charm of the ladies of the capital could now shine in its full loveliness. They were noted for their refinement of manner, their vivacity of spirit, their simplicity and kindness. Their education was not brilliant, but their spontaneous wit and quick intelligence disguised this deficiency and even made up for it.

From 1812 to 1835 the famous *tertulias* or salons of Buenos Aires were the pleasantest and most interesting social activity of the Argentines, and foreign visitors agreed that there was nothing to surpass them anywhere else in the world. From 1815 to 1820 this splendor was at

its height, and although political dissensions subsequently divided the various families, diminishing the cohesion of such activities, the spirit of the people was open to cultural influences and the arts flourished.

A great musical rebirth was in the making. A host of amateurs, led and inspired by the priest José Antonio Picazarri, labored to transplant to Argentina the music which was sweeping Europe. The patronage of Rivadavia, minister of the province of Buenos Aires before the revolution and later President of the Republic, served to coordinate the efforts which characterized the period of intellectual and artistic splendor from 1821 to 1829.

The first concrete references to the cultivation of the classic guitar in Buenos Aires date from this period, and there is a close relation between its manifestations and those of the European movement which was rapidly gaining ground.

Many Italian musicians, proficient on one or more instruments, were arriving in the country at that time. One of them, perhaps Cambeses, first sowed the seed of technical knowledge, which accounts for the fact that there were available artists who could execute the works presented in 1822 by the Philharmonic Society.

These works included the "Duet for Guitars with Piano-forte" by Carulli, offered at the second concert of the Society (August 4 of that year) and the "Quartette for Guitars," also by Carulli, and "Quartette for Guitars with Piano," by Haydn, at the third concert (August 17).*

Thus it was that in 1822, as a consequence of the flowering of the guitar at the end of the eighteenth century and at a time when in Europe celebrated teachers and outstanding performers were bringing it to the attention of the public, we in Argentina were being offered the first

expressions of its transplantation to our soil, in a repertoire of a predominantly French and Italian character. In that same year Buenos Aires was to welcome a musician, proficient on the instrument, whose influence was to be fecund and enduring.

On October 15, 1822, Esteban Massini, the Italian composer and concert artist, came to Buenos Aires from Rio de Janeiro, at that time a center of great artistic activity. To Mariano G. Bosch belongs the credit for rescuing his name from oblivion.

Massini had come for the purpose of giving concerts and teaching the various instruments with which he was familiar: piano, flute, double flageolet, clarinet, and especially the guitar.

The newspaper *El Argos de Buenos Aires* wrote on the day following his arrival: "Mr. Mazini, of Italian nationality, has arrived in this city with his family from Janeiro where he has resided for some time; he plans to give the public the pleasure of hearing him perform in a number of concerts. We understand that Mr. Mazini also intends to teach, particularly the guitar."

"A little town, a big hell," as the saying goes. The artistic activities of Buenos Aires were being furthered by three rival groups, which disputed among themselves the privilege of adding this new and valuable member to their ranks. Massini favored the sector led by Picazarri, thus deciding its triumph.

A week after his arrival, the artist was presented in a huge public concert in which several young society ladies and the child pianist Juan Pedro Esnaola took part. Massini's prestige was rapidly assured, and his influence, particularly as a teacher of the guitar, was immediate and effective. At the end of the year he published several notices to the effect that he "had the honor to announce to the public of Buenos Aires that, having decided to remain for some time in this City, he was disposed to dedicate himself to the teaching of various musical instruments, such as the Flute, the French Guitar, the Double Flageolet, the Clarinet, etc."

At about this time an instrument-maker named James Liki, who specialized in the construction of pianos, announced in *El Argos* that "he has just completed an instrument of exquisite tone..." and that he would "be happy to make as many others as might be requested, at a reasonable price; the same applying to Harps, Violins and Guitars..." This shows that as the teaching of the guitar became more widespread, guitar construction was also undertaken in Buenos Aires.

Massini taught a goodly nucleus of guitarists. Trillo and Robles were his best pupils, and both of them in their turn—according to Wilde³—gave lessons, "accompanying on many a night the young amateurs who wished to address their yearning ditties to the tender objects of their love."

In 1829 Massini performed in public a "Grand Rondo for Guitar with Orchestral Accompaniment, composed and performed by the Beneficiary." Thus it may be seen that the guitar was now taking its place on the highest level of musical activity.

Until 1830, then, the "Italo-French style" of the period, under the guidance of Carulli, continued to dominate the field. The "Hispano-French style," which was developed by Father Basilio, Moretti and Aguado before reaching its culmination in Sor, was scarcely known in the country until the return of the Argentine writer and guitarist Esteban Echeverría in 1830.

Chance and coincidence made this illustrious poet and essayist, without his consciously intending it, the first to import into Argentina the music and the style of Aguado and Sor.

It is well known that Echeverría, in his early youth, was not distinguished by an aversion to carousing. He was a guitar strummer, and his instrument accompanied him on those dubious adventures of his, participating with him in gatherings of scant social prestige.

In 1825, when he was twenty years old, Echeverría sailed for Bordeaux; he reached Le Havre, after an eventful voyage, in February 1826. His stay in Paris coincided with the period of the most intense guitar activity. Aguado and Sor had published their methods, both were giving their finest concerts, and both were engaged in teaching.

Although history has not preserved the details of the poet's doings in Paris and London, it may be taken for granted that he was in close contact with the great masters or with their pupils. José María Gutiérrez, companion of Echeverría in his school days, in the activities of the *Sociedad de Mayo*⁴ and in banishment, as well as his intimate friend and biographer, has left us this significant paragraph: "Echeverría prided himself on belonging to the school of the master Sor, and on interpreting with intelligence the scholarly music of Aguado, written especially for the fingerboard of the vihuela."

The poet had abandoned the guitar on which he used to strum in favor of a fine concert instrument.

The influence of Echeverría on guitar circles in Buenos Aires was to be slight, for he did not teach, and furthermore he was one of those performers, so frequently found among guitarists, who like to play in solitude or for a small, intimate group only. Gutiérrez adds: "But even more than to the taste of others he owed to his own taste and to the acuteness of his senses the spellbinding touch with which he played the instrument few saw in his hands, because he reserved it exclusively for himself and for the hours in which only his own soul could see him." But however little the initiates of the capital may have heard him, the fact remains that the introduction of the works of Sor and Aguado took place in 1830.

As a result of this influence—or of other earlier ones—a work of Sor was performed in public a few years later, in 1834. The *Gaceta Mercantil* of November 12 of that year carried an announcement of a benefit for Fernando Anigano at which the three-act drama *Roberto Dillon* was to be performed; and according to the announcement, "In the second- and third-act intermissions a native of the town of Luján, blind from birth, will play on the guitar a toccata by the celebrated Fernando Sor and a minuet, waltz and *cielito* composed by the blind player himself."

Thus it is evident that there was in Buenos Aires at that time a classic guitar movement which was not ignorant of the names and works of the most eminent contemporary European masters. Nor were the composers of lesser works neglected. The *Diario de la tarde* announced on January 30, 1835, that a theatrical performance would conclude "with the performance by Mr. Gutiérrez on two guitars (?) of a waltz, a *minuet montonero*, and a *lundu* with variations, composed by the performer."

After the year 1830 the artistic activities of the capital began to decline. New teachers and concert artists from Europe did not come to Argentina until after the completion of the process of national organization,⁵ and local guitar circles carried on with the material acquired in the preceding period.

Massini continued his activities, and his pupils Robles and José María (or Jerónimo) Trillo set themselves up as teachers. The latter, who dedicated himself especially to the music of Sor, moved later to Chascomús, where he died. In addition to these artists there emerged quite a number of new performers, but the names of only the most celebrated have come down to us: Santiago Calzadilla (Senior), Salustiano Zavalía (1810-1873), Nicanor Albarellos (1810-1891), Juan del Campillo (1812-1866) and Dr. Fernando Cruz Cordero (1822-1863).

Of Calzadillo, the eldest of the group, we know only what his son tells us in his book *Las beldades de mi tiempo*: "...always wearing gloves, even when he played billiards, taking constant care of his hands for the sake of the guitar, which he played, if not with great skill, yet with decided taste and feeling: the waltzes of Sor and Aguado, on an instrument which he had ordered from Spain..."; of Zavalía and del Campillo we know that they studied music in Córdoba with Cambeses and that both were later outstanding guitarists. Dr. Cordero was born in Montevideo; he was eight years old and was still living in the Uruguayan capital when Esteban Echeverría introduced the music of Aguado and Sor to Buenos Aires. He studied law in Buenos Aires and finally settled there, leaving a family which to this day remains faithfully devoted to the cultivation of the instrument. He was a guitarist of renown and also a composer. But of the entire group, the most important figure is Nicanor Albarellos. With his virtuosity and his proverbial wit, he was the leading personality associated with the evolution of the guitar during a lifetime which spanned almost the entire century.

Albarellos was born in Buenos Aires in the year of the revolution. His father was a Spaniard of noble descent, his mother a native Argentine. Educated in Paris, he took a degree in medicine and then returned to the city of his birth, where the exercise of his profession brought him wealth and social prestige.

He studied the guitar and was distinguished among the performers of the period by his excellent gifts and his refinement of taste. He emigrated to Montevideo during the dictatorship and while there, according to family tradition, joined Esteban Echeverría, who revealed to him the music of Aguado and Sor. (I myself believe that one cannot overlook the influence of Paris, which was such an active center during his student years there.) In Montevideo he was married to the daughter of General Lavalleja, and upon the downfall of Rosas he returned to Buenos Aires, where his skill as a guitarist again won him the admiration of his contemporaries.

His sumptuous house was a meeting place for practically all guitar lovers, regardless of social station. He took part in the gatherings held on the hillsides of Olivos, especially at the famous estate of Castro. Sometimes he was accompanied by the composer Hargreaves, who, according to tradition, took from him many of the creole airs which he used in his compositions.

He was a tall man, thin and lame, whose good humor and ready wit are still recalled in many anecdotes.

Toward the year 1835, the song as a type of composition came into great favor. At a smile or a glance from the belles of the capital, the poets would respond with a tender and romantic verse which the composers would set to music, usually for piano. The guitarists would then immediately transcribe the new song for their instrument. The famous feat, actually performed on one occasion, of carrying a piano to the site of a serenade, was a laborious

one, and it proved more practical to leave to the guitar its traditional sovereignty over the night.

At this time a musician named Manuel Fernández made many guitar arrangements for songs, some in collaboration with Massini, and in 1840 we find a transcription by the Argentine guitarist Luis Obligado, father of the author of *Santos Vega*.⁶

The dictatorship dispersed the group of musicians and poets which had formed over the preceding years. With the death of Massini and the exile of Echeverría, Albarellos and Zavalía, musical activity was concentrated in the salon of Manuelita,⁷ where Esnaola reigned. This artist, who wrote several works especially for the guitar, deserves special notice.

"Juan Pedro Esnaola is the most famous pianist and the most able composer of the earliest period of Argentina's artistic development. His life, his activity and his name fill a great part of the past century. He was born in Buenos Aires on August 18, 1808. As a child he began his musical education under the guidance of José Antonio Picazarri, his uncle; later he completed his studies in Europe, and upon his return he astonished his fellow countrymen by his powers both as a creative artist and as a virtuoso.

"Living entirely apart from the changing political scene, he was the soul of the cultural renaissance which had received its first impulse from Rivadavia (1821-1829). Celebrated in the salons of the capital in the years prior to 1840, he then brightened the gatherings of Manuelita Rosas with his gifts as a pianist and composer. After the Battle of Caseros he continued to receive the plaudits of Argentine society (1852-1878), unified the different versions of the National Hymn at the request of the Government (1860) and after a brief period of retirement in his old age, he died in Buenos Aires on July 8, 1878.

"The European atmosphere in which Esnaola grew up was steeped in the style and technique of the early classics. Beneath all the influences to which he was later to be subjected, he clung to a Mozartian foundation, shiningly evident in his youth, hardly perceptible in his riper years, but never wholly extinguished.

"The musical movement of the end of the colonial period, limited to the Spanish *zarzuela* with its orchestras of guitars, was followed by a totally new orientation after the revolution, when the Italian opera came into fashion. Esnaola was to be deeply influenced by this music; his cavatinas, canzonetas, arias, duets, etc. are permeated by an operatic spirit, and at times evoke reminiscences which detract from their originality.

"The romantic movement had a late and brief flowering in Buenos Aires. Nevertheless, Esnaola knew the romantics: his waltzes, nocturnes, romances and barcarolles breathe the romantic spirit and are fashioned by methods which reveal in Esnaola a great sensitivity to immediate influences."

The works of Esnaola are preserved chiefly in the albums and papers of the period which were kept by the families of Gallardo and Eguía de Molina, and in those which the composer dedicated to Manuelita Rosas. His music was of a varied character, ranging from requiems and symphonies to songs and dances. He wrote for orchestra, organ, voice, piano and guitar.

In one of the albums of Manuelita which is preserved in the National Historical Museum I found fifteen years ago the two original waltzes for guitar which I turned over to the Argentine Guitar Association for publication. The first composition in the album, a quadrille, was dedicated

to Manuelita in 1842; but many of the manuscripts entered in the album at a later date undoubtedly were composed prior to that year.

The waltzes, in Esnaola's own writing, have today a real historical value. They were written to suit the tessitura and possibilities of the guitar by someone who evidently did not play it. One of them was later transcribed by the composer for the piano. Artistically wrought pages, they are not without charm, and reveal a true feeling for the guitar. (See music supplement.)

But apart from their historical value, these two works have a special significance: they testify to the interest which the most notable composers of the period took in the classic guitar.

Meanwhile, the local guitar manufacturers—many of them in the provinces—were actively engaged in turning out new instruments, and shipments from Spain increased. Consignments such as that received by the Customs in 1855 of "three cases of guitars," as reported by *El Nacional*, were probably frequent.

The florescence of 1822, carried on by the Argentine artists which it had engendered, survived the period of the dictatorship and after the middle of the century awoke the vocation of two young musicians, one an amateur, the other later a professional, whose long lives carried them to the decade of the centenary of Argentine independence: Martín Ruiz Moreno (1833-1919) and Juan Alais (1844-1914). Both of them saw the unfolding of the whole movement which in the second half of the century gave rise to a new band of European teachers and concert artists—Napoleon Coste at their head—in whose technique and repertoire the celebrated European period of 1810-1840 lived on, more or less modernized by its legatees.

All of the teachers who followed were Spaniards. Gaspar Sagreras came to Buenos Aires about 1860; Bernardo Troncoso, who was also a painter, in 1869; Juan Valler in 1878; Carlos García Tolsa about 1885; Juan Crusans about 1890; and Antonio Jiménez Manjón, in 1893. With the labor of these teachers in Argentina, the guitar technique and spirit of the nineteenth century shed its final rays. Some pupils of these or of the Argentine teachers became distinguished artists. The Spanish renaissance headed by Tárrega in Valencia at the end of the century, with its important technical advancements, reached Argentina in 1908, with the arrival of the eminent Catalan teacher Domingo Prat (1886-1944), the instructor of several generations of notable Argentine guitarists. But this is modern history, far removed from early Buenos Aires.



¹ May 25, 1810.

² A kind of musical interlude in a theatrical performance.

³ Author's Note: It is possible that the first of these, with piano, is the "Grand Concert Duet for Guitar and Piano Op. 65," or one of the waltzes; the Carulli Quartette may have been a trio with one part doubled or some other arrangement; and the quartette by Haydn may have been an adaptation, perhaps of his trio.

⁴ José Antonio Wilde, Argentine writer.

⁵ A revolutionary organization.

⁶ This refers to the drawing up of the Argentine Federal Constitution in 1853.

⁷ A celebrated Argentine epic poem.

⁸ Manuelita Rosas, daughter of the dictator, renowned for her intelligence and charm. The dictatorship of Juan Manuel Rosas lasted from 1829 until 1852, ending with the Battle of Caseros.





breve historia de la guitarra en la republica argentina

por SEGUNDO N. CONTRERAS



PERIODO COLONIAL

No es cosa fácil determinar la época precisa en que arribó la guitarra a los países americanos. Las huellas encontradas hasta hoy son pocas y muy limitadas en sus detalles. Es indudable que, dada su facilidad de transporte y ser muy común su uso por los españoles, los primeros expedicionarios la hayan traído para alegrar sus momentos de ocio y de expansión en las nuevas tierras conquistadas o a conquistar.

Los cronistas, sin darle mayor importancia por lo que tiene de humilde, omitieron dejar constancia del papel desempeñado por ella en las agrupaciones sociales que se iban formando a medida que se cementaban sólidamente los nuevos dueños de las tierras indianas. Es así que, mientras tenemos mejores datos de los principios del arte musical en cada uno de los centros más importantes de la civilización precolombiana, anotados por cronistas y viajeros, con respecto a la guitarra debemos contentarnos por ahora, con exponer escuetamente lo poco que se encuentra en algunos documentos oficiales, como ser en actas de los cabildos, en padrones, etc.

Sabemos así, que en el Colisco fundado en 1557 por Pedro Aignase y Domingo Sacomano actuaba un conjunto de mujeres traídas del Brasil que cantaban y se acompañaban con guitarras. En un Padrón de extrangeros de 1771, consta que residía entonces en Buenos Aires Francisco Pereira "guitarrero de oficio" y cuya llegada al país tuvo lugar en 1750. En otro Padrón de 1778, figura un Señor llamado José Francisco Belén de oficio guitarrista.

El más notable de los músicos guitarristas fue el indígena Cristobal Pirioby procedente de las Misiones Jesuíticas. Oriundo del pueblo de San Carlos, donde naciera en 1764, llegó algunos años más tarde a Buenos Aires, siendo ya maestro de canto, de clave, violín, espineta y guitarra. Una vez establecido en la ciudad, tomó el nombre de José Antonio Ortiz y se dedicó a la enseñanza con gran éxito. Falleció en 1794.

Los que han estudiado los usos y costumbres de los gauderios coloniales mencionan a menudo los instrumentos de su predilección para llevar a cabo sus diversiones, siendo el más común la guitarra. José Espinosa nos dice en 1794, en su libro de viaje citado por J. Torre Rovellet, que cantaban "unas raras seguidillas, desentonadas, que llaman de cadena o el Perice, o el Mal-Ambo, acompañándole con una desacordada guitarrilla que siempre es un tiple." Concelorservo por su parte, en su famoso LAZARILLO de ciegos caminantes, desde Buenos Aires hasta Lima-1773, describiendo las costumbres de estos primeros pobladores afirma "que otros procuraban aderezar sus guitarrillas, empalmando las rozadas cuerdas." D. Feliz de Azara nos dice que "en cada pulpería hay una guitarra."

Estos antecedentes nos demuestran que en la época colonial la guitarra contaba con algunos profesionales para los cuales constituía su único medio de vida.

Así nos explicamos que cuando comenzó a balbucear el teatro popular, la guitarra tuviera su función principal en el acompañamiento de las tonadillas españolas en los entre-actos. En este caso los guitarristas para poderse desempeñar airoosamente tendrían que tener un excelente adiestramiento, ya que para seguir el ritmo de las canciones se necesita mucha agilidad y destreza. Esto supone la existencia de buenos maestros, capaces de preparar elementos competentes, dado que las guitarras eran los instrumentos con los cuales se podía formar orquestas para distraer a la concurrencia en las veladas teatrales, siendo éste el motivo de que hubiera tanto interés en estudiarla. El teatro de la Ranchería fundado por el Virrey Vortiz en 1778 contaba con una orquesta de esta índole.

Esta situación de privilegio de la guitarra, como instrumento indispensable, se mantuvo no sólo, en el teatro, sino también en toda reunión donde se necesitara del complemento de la música, hasta que al constituirse en 1817, la "Sociedad del buen gusto," ella y el cómico Ambrosio Morante de común acuerdo, suprimieron del escenario del teatro la tonadilla española.

La guitarra resulta así familiar en este período en todos los hogares desde que comenzaron a formarse y la tranquilidad pudo permitir horas de esparcimiento en los lugares más densamente poblados.

PERIODO INDEPENDIENTE

Después de la revolución emancipadora, comenzó el pueblo a preocuparse por las cosas que halagan al espíritu. El desquicio que trajo aparejado el movimiento de resistencia a las huestes realistas fue de grandes consecuencias, por cuanto sacudió en sus cimientos a la sociedad colonial, quien para restañar sus heridas hubo de recurrir al tiempo. Desde 1810 hasta los resonantes triunfos del gran Capitán de América, no hubo otro asunto de mayor importancia para los gobernantes que asegurar la defensa de la libertad proclamada.

Es así cómo observamos que después de los días oscuros de 1820, el ánimo popular comenzó a serenarse y los propios dirigentes dieron en pensar en algo que no se limitara al belicismo. El Ministerio de D. Bernardino Rivadavia y después su Presidencia son acontecimientos que marcan con letras de oro un período brillante de la cultura pública. Bajo la égida de su espíritu liberal y comprensivo, Rivadavia supo dirigir la proa de nuestros destinos por un camino amplio y lleno de perspectivas luminosas para el porvenir. Durante su administración se crearon instituciones de verdadera importancia cultural. En

el N. 42 de El Argos de Buenos Aires de Julio de 1822 se anuncia la fundación de la primera Academia de Música. Se da como explicación a la razón de ser de esta Academia: "Convencidos ambos individuos (Virgilio Rabaglio y un aficionado inteligente) de la falta de diversiones públicas en una población numerosa como la de Buenos Aires, esperan encontrar la más benigna acogida en el carácter dulce y apacible de sus habitantes."

La apertura del puerto libre de Buenos Aires, consecuencia resultante de la revolución de Mayo, dió lugar a que entraran en el país gran cantidad de hombres preparados, de diversas nacionalidades, en las ciencias, las artes y las bellas letras. Estos, con su espíritu perspicaz y su experiencia supieron explotar el medio ambiente, beneficiándose ellos y la colectividad. Esas razones los indujeron a fundar Instituciones culturales que el país recibió con beneplácito porque en realidad tenía necesidad de ellas.

La Academia de Música que se anunciaba con espíritu tan optimista fue inaugurada el 27 de Julio de 1822 con un gran festival. Se tocó una Sinfonía de Haydn, un Concierto de Forte Piano por el profesor Remigio Navarro, finalizando con un Cuarteto y una Sinfonía. Todos los ejecutantes fueron muy aplaudidos, si bien el cronista deja constancia de que "en un país donde las artes empiezan no pueden estos actos llenar enteramente a los que han aumentado el número de sus necesidades recorriendo las primeras capitales del mundo; no por eso dejan de producir una sensación agradable a los que tienen el talento de saber moderar sus deseos en proporción a las circunstancias."

Desde el 1° de Enero de 1822 existía la Sociedad Literaria cuya Presidencia la desempeñaba D. Esteban de Luca. Posteriormente, en Junio de ese año, se fundó la Sociedad Filarmónica y el 1° de Octubre la Academia de Música y canto.

A todo esto hay que admirar y aplaudir, teniendo en cuenta el momento en que se actuaba y los pocos artistas de valor de que podía echarse mano. En este año de 1822, de tan grande actividad intelectual, hace su aparición la guitarra de jerarquía artística en Buenos Aires sin que se sepa quiénes fueron los guitarristas de tanta capacidad que en el 2° concierto dado, en Agosto de ese año por la Sociedad Filarmónica tocaron con tanto éxito un Duo de Guitarras con Forte Piano de Carulli, y en el 3°, en el mismo mes, un Cuarteto de Guitarras del mismo autor y un Cuarteto de Guitarras con piano de Haydn.

La importancia y valor musical de las piezas ejecutadas hace sospechar que los guitarristas eran artistas de verdadero quilato ya que este instrumento presenta dificultades tales que para destacarse en el hay que tener una técnica bien depurada y un conocimiento musical de primer orden. Es indudable pues que existían buenos guitarristas y maestros, cuyos nombres permanecen en el anonimato, de otra manera no se explicaría satisfactoriamente la tocata de partituras de tantas dificultades técnicas y de interpretación.

La llegada a Buenos Aires del profesor de guitarra y otros instrumentos, D. Esteban Massini, italiano, que tuvo lugar el 15 de Octubre de 1822, según noticia de El Argos de Buenos Aires N. 78, fue un acontecimiento de la mayor importancia y que señala una nueva era en los estudios serios de la guitarra. La presencia de este maestro se produjo en un momento propicio, pues el pueblo necesitaba maestros de sólida preparación para aprender el instrumento de su predilección. A poco de su arribo puso su aviso en El Argos ofreciendo sus servicios. Su llamado no cayó en el vacío pues en seguida comenzó su tarea didáctica con un buen plantel de alumnos para guitarra. De la pléyada de buenos guitarristas que se formaron bajo su dirección se destacaron D. Gerónimo Trillo y Robles. El primero ha sido considerado como un gran guitarrista cuyo arte causó la admiración de sus contemporáneos. Tenía preferencia especial por la música de Sor y fue amigo de Santos Vega, el gran payador gaucho "ídolo del Sud" y del no menos famoso trovador del mismo género Poca Ropa. Se dice que murió en Chascomús a la edad de 70 años.

A su vez los aventajados discípulos de Massini, hicieron escuela trasmitiendo las enseñanzas de su maestro; es así como

aparecieron otros dignos guitarristas de renombre como D. Francisco-Cruz Cordero, nacido en Montevideo en 1822, D. Nicanor Albarellos, etc.

D. Francisco Cruz Cordero estudió jurisprudencia en Buenos Aires donde se recibió de abogado. Fue un guitarrista admirable y autor de varias composiciones para guitarras pudiendo mencionarse con elogio el Op. 6—Six Divertissements editado en París. Falleció este ilustre ciudadano en el extranjero hallándose en el desempeño de una misión oficial.

El Dr. Nicanor Albarellos nació en 1810 en la ciudad de Buenos Aires. Cursó estudios de medicina en la Facultad de París. Vuelto a su país se lo nombró catedrático de la Facultad. Más luego fue elegido diputado a la Cámara de diputados de Buenos Aires y en 1874 se lo distinguió con el nombramiento de Académico de la Facultad de Ciencias Médicas. Como se vé el Dr. Albarellos era un político y hombre de ciencia de relevantes condiciones y prestigio.

A pesar de sus múltiples ocupaciones, no abandonó jamás el estudio de la guitarra, que fue la pasión de su vida. Llegó a ser, según opinión generalizada, el más insigne guitarrista argentino de su tiempo. En su lujosa mansión recibía con sumo agrado a todo aficionado a la guitarra, sin distinción de categoría social; por eso fue querido y admirado por todos los que tuvieron la dicha de tratarlo.

Otro excelente guitarrista de este tiempo fue D. Pastor Lacasa.¹

D. Esteban Echeverría, de quien dice D. José María Gutiérrez que "se preciaba de pertenecer a la escuela del maestro Sor, y de interpretar con inteligencia la música sabia de Aguado, escrita especialmente para el diapasón de la vihuela," era un guitarrista de la intimidad; por eso las referencias que se tienen provienen de sus amigos de más confianza. De manera que no habiéndose expuesto a la crítica de su época, podemos decir únicamente lo que afirman quienes fueran sus allegados, a saber: que era un excelente tocador de guitarra.

La dictadura de D. Juan Manuel de Rosas obligó a la mayoría del núcleo de artistas formado al calor de la progresista administración de D. Bernardino Rivadavia a expatriarse. Los alumnos de Massini, Trillo y Robles se dispersaron y sólo quedó actuando en los salones de Manuelita Rosas el ilustre músico criollo D. Juan Pedro Esnaola.

Pasado el oscuro período de la tiranía, pacificados los ánimos y entrado el país en una era de tranquilidad y libertad muchos de los artistas emigrados volvieron a su tierra y continuaron la obra interrumpida.

Aparte de esto no debemos olvidar a los ilustres guitarristas D. Martín Ruiz Moreno y D. Juan Alais, aficionado de nota el primero y el segundo maestro y compositor de méritos reconocidos.

El Dr. Martín Ruiz Moreno nació en la ciudad del Rosario de Santa Fe en 1833 y falleció en 1919. Figura consular de la guitarra, fue poseedor de una hermosa colección de obras príncipe para guitarra de los grandes clásicos.

Don Juan Alais, venerable guitarrista criollo, fue el maestro de varias generaciones, dejando como herencia para los aficionados y maestros una serie de composiciones para guitarra, muchas de las cuales han llegado a hacerse célebres. Nació en la ciudad de Buenos Aires en 1844 y falleció en 1914.

Teniendo en cuenta las buenas perspectivas que presentaba la República, y sobre todo Buenos Aires, para desarrollar normalmente las actividades artísticas y la probabilidad de contar con la adhesión del pueblo para el mejor logro de las aspiraciones individuales, en la segunda mitad del siglo pasado llegaron del exterior maestros y concertistas de verdadero mérito que dieron nuevo impulso a la difusión artística del noble instrumento la guitarra.

El primero en llegar hacia 1860 fue D. Gaspar Sagreras nacido en Palma de Mayorca (España) en 1838. Una vez radicado en Buenos Aires se empeñó en perfeccionar sus estudios musicales para aplicarlos a la guitarra a cuya enseñanza se entregó de lleno con todo éxito por haber tenido la suerte de ser re-

¹ En mi libro "Disertaciones Musicales" me he ocupado de varios de estos guitarristas.

querido por las familias de alta jerarquía. Falleció en Abril de 1901.

D. Bernardo Troncoso, arribó a nuestras playas en 1869, natural de Sevilla donde nació en 1835. Era pintor y dibujante de reales méritos. A pesar de ser el lapiz y el pincel sus medios de lucha por la vida, la guitarra también ocupaba un lugar en sus preocupaciones didácticas. Es así como tuvo alumnos tan distinguidos como el Dr. Wenceslas Escalante, D. Juan Melina y el Dr. Juan Borbón. Murió en Buenos Aires el 11 de Diciembre de 1928.

D. Juan Valler fue otro de los ilustres concertistas de guitarra que vino de España en 1878. Oriundo de Utrera (Sevilla) donde nació en 1835, una vez en Buenos Aires trabó relaciones con D. Nicanor Albarellos siéndole de gran utilidad ya que gracias a aquel prohombre argentino, que lo presentó en la alta sociedad porteña, su profesión de guitarrista se desenvolvió con éxito lisonjero. Falleció en Buenos Aires en 1926 después de haber actuado durante muchos años como profesor de guitarra.

D. Carlos García Tolsa, nacido en Hellín, provincia de Albacete (España) llegó a Buenos Aires en 1885. Durante su larga actuación en nuestro medio ambiente se mantuvo siempre en gran actividad como maestro de guitarra, concertista y compositor. Sus obras para el instrumento se hicieron, como las de D. Juan Alais, muy populares; por eso era difícil encontrar un guitarrista que no hiciera figurar en su repertorio alguna pieza de estos autores. Falleció García Tolsa en Buenos Aires en 1905.

D. Juan Crusans, maestro español, llegó al país en 1890 y se hizo conocer como concertista en esta Capital y en la ciudad de Quilmes. Era muy agradable en su ejecución por lo que tuvo muchos adeptos.

D. Antonio Giménez Manjón. Todavía lo recuerdan con emoción los que tuvieron ocasión de oírlo ejecutar en su guitarra de once cuerdas, pues era un maestro en toda la extensión de la palabra. Llegó al país de España, su tierra natal, donde viera la luz primera en 1886, en 1893. Apesar de haber tenido la disgracia de perder la vista siendo muy de corta edad, ello no fue óbice para que dedicara toda su inteligencia y sus energías al estudio de la guitarra con la que llegó a conquistar fama y honores. Compuso una gran cantidad de obras para guitarra, la mayoría publicadas en el país. Falleció en Buenos Aires en 1919.

Mucho influyeron estos maestros en la manera de encarar el estudio serio de la guitarra entre los aficionados, pues casi todos ellos venían imbuidos de los principios aplicados en el viejo mundo por los grandes clásicos del instrumento, Sor, Carulli, Aguado, etc. Por otra parte no tuvieron que esforzarse mucho para triunfar, por cuanto el medio les era propicio. Hicieron conocer la guitarra artística y divulgaron su técnica entre sus numerosos discípulos que la absorbieron con avidez. Este edificio levantado con tanto tesón debía ser llevado a mayor altura por la nueva escuela, traída también a tierra argentina por maestros españoles.

Este acontecimiento de la escuela nueva, merece ser considerado como algo que tuvo la virtud de dar a la guitarra mayor jerarquía en su evolución a través de los tiempos. De ahí que tengamos que fijar con verdadera precisión la acción desarrollada por los portadores de esa manera especial y única de estudiar el instrumento aplicando normas científicas descubiertas por el maestro español D. Francisco Tárrega, iniciador de un nuevo renacimiento para el instrumento de sus ensueños.

Quien difundió con mayor fortuna en nuestro país, las nuevas directivas para enseñar la guitarra, según la inventiva de Tárrega, que las recibiera de su profesor D. Miguel Llobet, el que había sido discípulo directo del inmortal maestro, fue D. Domingo Prat llegado a Buenos Aires en 1907.

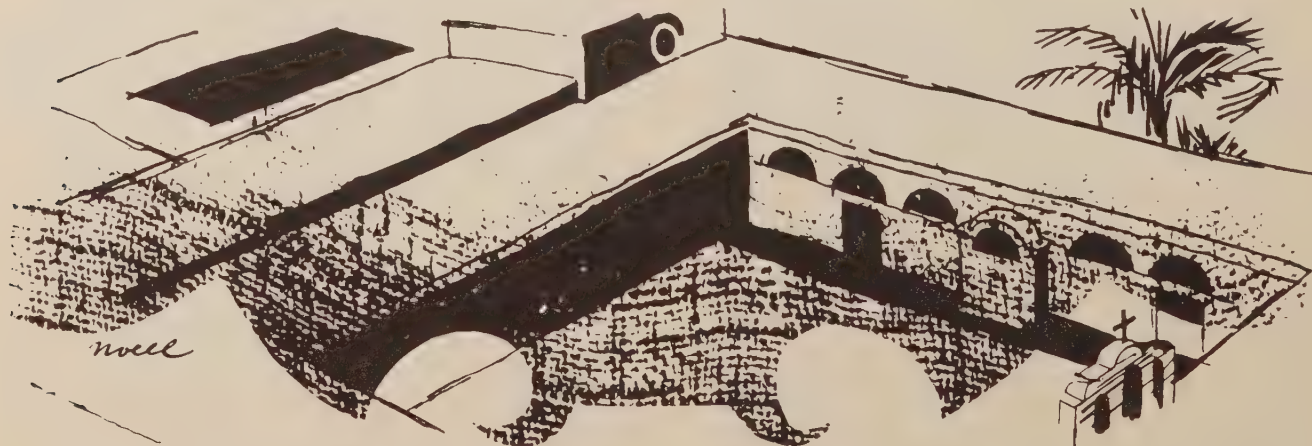
Este insigne profesor español, nació en Barcelona el 17 de Marzo de 1886. De vasta preparación musical supo asimilar a conciencia las enseñanzas de su maestro Sr. Llobet. Una vez instalado en Buenos Aires se dedicó a la enseñanza de la guitarra, consiguiendo en poco tiempo formar una brillante cohorte de discípulos cuya ejecución se ajustaba a los nuevos cánones fijados por la nueva escuela llamada de Tárrega con justa razón.

Después comenzaron a llegar los que habían estudiado directamente con Tárrega. Primero el brillante guitarrista y compositor D. Miguel Llobet en 1910. Seguidamente en 1914 la Señorita Josefina Robledo, exquisita ejecutante que supo atraerse la admiración y el cariño de cuantos tuvieron la fortuna de tratarla y escucharla y luego D. Emilio Pujol, guitarrista y compositor de fina sensibilidad en la ejecución de sus partituras.

Todos estos eximios maestros y concertistas de fama mundial contribuyeron eficazmente a difundir en la Argentina los nuevos preceptos para la enseñanza artística de la guitarra. Es así como ha florecido en nuestro ambiente figura tan insigne como la Señorita María Luisa Anido, glorioso exponente de la tan mentada "Escuela de Tárrega."

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Drawing by Bobri.

the guitar and myself

by ANDRES SEGOVIA

Translated by Eithne Golden

In earlier issues of THE GUITAR REVIEW Andrés Segovia has told the story of his childhood in Andalucía and of his stubborn devotion to the guitar, despite the efforts of well-meaning friends to deflect his interest to a more popular instrument. Having come to Madrid, he goes to the workshop of the famous guitar-maker Ramírez to buy a guitar. Ramírez shows him a fine instrument he has just made, and when he hears him play it, he insists on giving it to him.

MADRID

For more than a week I was hardly able to sleep. The joy of possessing that guitar drove sleep from my eyes. If exhaustion made me drowsy, my conscience would be stung by the reproach that I was forgetting my guitar, and my grief at the thought of such ingratitude would arouse me. Wakeful and nervous, I would toss in my bed and would finally get up to contemplate my guitar again in ecstasy, not as one contemplates an inert object, a static reality, but as one bends in deep emotion to observe a dynamic, active, almost living thing. Then I would have to restrain the desire to lift it from the fluffy lining of its case and go over a prelude—the musical equivalent of a caress—for fear of disturbing at that hour the repose of my neighbors.

While the date of my recital at the Ateneo was being settled—a matter which, as will be seen later, was not without its difficulties—my resources were running dangerously low. I was tortured by the thought that my money would run out entirely while I was in the capital, and I husbanded what little I had left with miraculous elasticity. I felt as though the solution of all my tribulations lay in the success of that concert, and even imagined that I would owe to it a favorable change in my life in the future. “The opinion of the critics and musicians of Madrid will refute the ill fame of my poor calumniated instrument,” I said to myself naively, “and then my career in the provinces, with their docile obedience to the artistic dictates of the capital, will be easy...”

Meanwhile Pepe Chacón y de la Aldea, son of the then Military Governor of Córdoba, took upon himself the task of accompanying me in my explorations of all the most beautiful, the most interesting or the most entertaining places in Madrid. He was pleasant, witty and intelligent. His short stature always worried him, and he would inadvertently raise his twangy little voice as though to add in some way to his scant height. His unflattering opinion of his own appearance frequently made him bitter and turned his natural shyness into cutting insolence. Outside the restricted circle of his friends he would sprinkle his conversation with such impertinences that I finally asked him one day, “Why do you take pleasure in saying such disagreeable things? People are surprised when they hear you, and then they don’t like you. They don’t think you’re so much eccentric as just plain rude.” “What would you have me do?” he answered, looking at himself with an expression half cynical, half dramatic. “If I didn’t talk such nonsense, nobody’d notice me.”

Together we went to concerts, theatres, lectures, and he it was who took me for the first time to the Museum of the Prado. What a dazzling shock it was for me to pass from the harsh world of reality to that other wonderful world of dreams and strange visions, created by the Artist as he ardently played at being God! Music had many times redeemed my thoughts from crude reality, carrying them to formless, wordless, lightless spaces where my only joy was to contemplate the pure flow of sounds. There I hovered, wishing for nothing but the endless prolongation of that happiness. But until the day I went to the Prado, it had not been granted me to penetrate into that other enchanted realm which is the museum, that palace of fantastic lives which manifest themselves, with no fear of perishing, in the quietude of innumerable gestures, actions and states, sometimes against the background of a nature which the unerring fantasy of the painter has corrected, making it far more pleasing than our own.

I saw it all chaotically at first; nevertheless, I quickly chose my pleasures. I looked through each frame at scenes and landscapes of that second reality to which I wanted to belong. But I *felt* that Velázquez drew me with greater force than the others and made me leap over the intervening threshold. And lest the reader think this merely a figurative phrase, he may remember that Theophile Gautier, standing in astonishment before "Las Meninas," exclaimed: "Where is the picture?" Purposely neglecting the rest of the schools and masters, I directed my attention to those other inspired visions of the Spanish soul, at once different and yet complementary, which I found in the paintings of El Greco and Goya. What a lucid interpretation of the life of Spain, what clairvoyant pages of its history! All that is lofty, heroic and indomitable in our race—and alas, many times the reverse of those virtues—is registered in their canvasses, not as theories subject to argument on paper, but as real beings whose attributes cannot be taken away from them, whether good or evil, without the destruction of their very existence.

My youth and the inexperience of my eyes in that province did not allow me to judge then the pictorial values of what I saw; but my sensibility, attuned by some divine gift to the plastic arts just as to music itself, captured without effort the beauty of certain forms, delighted in the play of lights in which they were immersed, and almost divined the higher emotion emanating from that union of the aesthetic and the psychological which I saw before me in the picture. These joys too, although incomplete, are legitimate, and Art does not vouchsafe them sparingly. Think how a cantata of Bach, a symphony of Mozart, a sonata of Beethoven can stir to the depths of his soul a listener who has never applied his mind to the task of seeking, recognizing and pursuing the innumerable technical problems involved in those musical creations. Not even the expert, he who knows the secrets of how the work has been created, burdens his aesthetic pleasure at every step with analysis. To that process of weighing and measuring he gives himself later; and the greater the fascination the work exercises upon him, the more is he inclined to postpone the labor of analysis.

I must have been thinking thoughts like these, for Pepe Chacón said to me, "You're very quiet and serious." "Yes," I think I answered, "I am making a mental effort to understand all the elements of those paintings; but I am not suf-

ficiently prepared. I question them and they do not answer me, or else they speak to me in a language of which I understand only a few words. But I am consoled by the thought that the emotion as a whole which those canvasses inspire in me is legitimate, that it is in harmony with their real value and intentions."

"Yes, you are right," he said. "You may be sure that your intuition will sense what your judgment has not yet discovered. And I can tell you an example that illustrates what I am saying. I often come to the museum on Sunday mornings to hear the opinions of the country people about the paintings. It's quite amusing, and sometimes rather startling. Out of all those vulgar and inept remarks, you can often pick pearls of wit and judgment. Two weeks ago, a young couple of very humble appearance came through this hall looking at the El Grecos. He was left behind while she, smiling and sprightly, ran on until she reached the 'Caballero de la mano en el pecho.' After gazing at it for a long time with her eyes and mouth wide open she called to her husband, 'Look, Manolo, see what a likeness!' and in her voice there was the affectionate tone of one who suddenly recognizes the image of a relative..." I laughed, and Pepe added, "I'm sure that El Greco in his Olympic abode felt more flattered by the chance discovery of that peasant girl than by the merely erudite dissertations which so many critics have devoted to him. The virgin instinct of that poor woman sensed that the austere personage in the painting had been given by El Greco such a powerful transfusion of life that he became, without suffering the slightest loss to his own intimate personality, the archetype of the Spanish race."

I was getting so thin that the handsome girl who cleaned my room used to say to me, "Ay, Señorito, that cursed guitar is eating you up! If you were my sweetheart I'd be so jealous of her I'd die!" And indeed, I spent each day trying new transcriptions, working out ever more difficult exercises, playing to death the music which was to appear on the program of my next concert. But the niggardly owner of our pension was also partly responsible for my thinness. His proverbial stinginess was demonstrated by the miserable pittance he served his guests. If my fellow-boarders could afford the pleasure of acquiring the supple ment which their youthful appetites demanded, not so I, who turned over every peseta a hundred times before making up my mind to spend it. The ceaseless hunger of my spirit and the deficient diet on which it subsisted were destroying my robust health and undermining my resistance. Lack of air and sunshine did the rest.

At that time I cherished the hope of meeting X, a pupil of Tárrega's who was rather well thought of. One afternoon when I went out by myself I directed my steps toward the workshop of Ramírez, and my hope was rewarded. X was preparing to leave as I came in, and Ramírez detained him so we could meet each other. It was the first time that fate had brought me face to face with a guitarist whose faculties were the result of the teachings of the lamented Master. I looked at him with avidity. He seemed about twenty-five years old. Of medium stature, he had a rather long face and prominent cheek-bones which gave him a somewhat hard, egotistical expression, tempered, however, by a ready and agreeable laugh; a narrow brow, long locks curled with care and artifice, touching the edge of his collar; the crafty eyes of a rascal. He was neatly turned out in spite of his poor attire, and

seemed to demand, with the assurance of his attitude, a *disinterested* admiration, that asked no proof of his merits. Condescendingly he held out a hand to me, and I was surprised at the hard, knotty fingers. Reverently I shook it. How I envied him the memory of Tárrega's actual presence and the echo, surely still sounding in his soul, of the Master's sweet touch . . . ! I waited in suspense for his conversation to bring out interesting details of the close association between the two, or, if he should consent to take up the guitar, for his playing to reveal his share in the spiritual heritage left by the great teacher to his proselytes. But I was disappointed. The frankly vulgar X opened his lips only to tell us some rather coarse jokes, and in response to our gentle challenge, took up the guitar to acquaint us with an indigent composition of his own. A great disillusion filled me. It was evident that he had been immune to the wisdom of the Master. There were no traces in his spirit of the beneficent influence of Tárrega, to which he had been refractory as a crystal is to electricity. From those generous hands he appeared to have received only precepts and rules which did not germinate into art, but which might only serve in time to irritate the pupils who should come to him. Would the others turn out to be like this innocent adversary of the guitar? What would Pujol and Llobet be like?

Despite the exaggerated praises of Ramírez with regard to me, X showed no interest in hearing me. With a sudden transition from his habitual laughter to a sort of provisional seriousness, he said to me, "Ramírez has told me about your next concert at the Ateneo. It wouldn't be a bad idea for you to get some advice from me about the music, the interpretation, the sound, etc. If you wish, come to my house every afternoon between four and five." I thanked him for his offer, but declined to accept it; instead, I timidly insinuated to him my hope that he would allow me to copy some of Tárrega's still unpublished transcriptions, a treasure jealously kept by him and other faithful guardians. "Hee, hee, hee!" came his sarcastic laughter. "That's very difficult. It would be necessary to get the permission of his family. Besides," he went on, cutting short any attempt I might make to persuade him, "I don't have them in Madrid, they're all in Valencia." I was much more mortified by his laughter than by his refusal, and I could feel the color rising in my cheeks and at the same time anger springing in my heart. Nevertheless, I tried to control myself, and taking my tone from him, I answered his laugh with a laugh perhaps still more ill-intentioned. If with his he had intended to convey the idea that I was not worthy to have those works confided to me, mine signified: "You won't give them or lend them to anybody, churl, because you're afraid someone will come along who'll play them better than you." I said goodbye to Ramírez and went out of the workshop, conceiving within my spirit the mission of liberating the guitar from such jailors, and of creating for her a repertoire which would outshine, if possible, those family jewels, a repertoire, moreover, which would be published and thus placed at the disposal of all. I realized that Heaven had not blessed my soul with the gift of creating *artistically*; I decided then and there not to give too much importance to my own efforts in that respect, but to have recourse to real composers, not connected with the guitar, such as Turina, Falla—whose names were beginning to be widely known—and others older and more renowned. I would be their guide in the twisted labyrinth of the guitar technique, en-

abling it to give delicate and subtle form to musical ideas, so that the composer—I told myself—would be surprised and delighted by the rich variety of timbres and would succumb to the spell of the instrument. I was sure that from that very moment he would collaborate with me *spontaneously* in the realization of my purpose.

But a bitter doubt at once assailed my illusion. "What pretentiousness!" I thought. "Do you imagine that one of those eminent musicians is going to put his talent at the service of a young artist who's just a beginner, and agree to write for such an ill-famed instrument? Take up your weapons and give battle first, then later, God will decide!" I considered the wisdom of that inner voice and once again retreated into the modest reality of my daily life.

As my thoughts rambled along in this fashion, I came to the pension. For several days I had been suffering every afternoon from a high temperature and a feeling of languidness which took away my will to activity. That afternoon I felt sharp pains in my temples and a smarting of the eyes, as though they were full of sand. The unusual silence in my room after my return attracted the attention of our cheerful maid. "Señorito," she said, half opening the door, "what's the matter that you aren't playing? Has your guitar gone hoarse on you?" Seeing me stretched on the bed, she came into the room. She put her rough hand on my forehead and exclaimed "What a fever! Don't you have any family in Madrid?" I shook my head. "Poor thing!" she murmured, with a gesture of sympathy, and bestirring her robust frame she ran downstairs saying "I'm going to fix you a remedy." I fell into that semi-somnolence which blurs reality without quite transforming it into phantasmagoria. I must have lain thus a long time when the voice of the kind-hearted girl brought me out of my stupor. I opened my heavy lids and saw her with a cup in her hands, blowing with all the strength of her lungs on the liquid it contained. I smiled at her method of cooling it. "The only thing I could catch from her is health," was the reassuring thought that occurred to me. She came up to the bed and put her arm under the pillow to lift my lolling head. While I docilely sipped that revolting brew, she chattered on and on, hurting my ears with the metallic timbre of her voice. "The boss has gone out with his wife; one's as bad as the other. She's a beast and he's a demon. By God's justice, nobody likes them. But as for you, we're all fond of you even though we laugh sometimes at your expense. That long hair of yours and that tie are enough to make anybody laugh! But then, you're so pleasant, so little trouble! We like to hear you play the guitar, too—you make it speak. How I'd love to hear you play a good *malagueña* instead of those fine pieces of yours! Yes, if I were your girl friend I'd certainly get you over that mania of hugging that guitar all God's holy day. The whole time it's strum, strum, and if your friends come to get you, there they sit, and you—why, you just strum, strum. No parties and no girl friends and no fun!" And interrupting herself, she suddenly exclaimed in a frightened voice, "Ay, Señorito, you're getting worse! I'm going after the cook to get your clothes off and put you to bed."

That was the last thing I heard. The next moment I fell into the wildest delirium I have ever suffered in my life. According to what they told me later, I was raving for three days. My reason, lulled by the mists of fever, lost

all control over my fancy, which began to roam at will. I had hallucinations, nightmares and anguished visions. One of them so tormented me that it managed to rise out of the dark zone of the sub-conscious and lodge itself forever in my memory. I cannot resist the temptation to tell it.

Imagine a full-scale assault on my bed, in which I, with my bare hands and feet, was trying to defend myself against lizards, huge birds, cats and monkeys which attacked me without ceasing. Some were pecking me in the head, others were scratching my hands, this one was making faces at me while that one wailed like a violin out of tune, and all of them made a racket like a thousand devils. Suddenly they all became quiet, as though expecting something, and I myself could feel a complete paralysis coming over me, until I couldn't lift even a finger. It was obvious that something frightful was going to happen to me. In this state of anguish I saw the tiny body of a mouse appearing over the hump of my feet at the bottom of the bed. With his shining, mocking little eyes he looked straight into mine, and little by little advanced in the direction of my face. My fright was indescribable. He had reached the point where he was tickling my chin when suddenly he gave a leap, and clinching his tiny sharp claws in my mouth, he dug his teeth deep into my nose. The singular part of it was that I did not feel any pain from the bite, but rather a boundless horror on observing that my nose, while the little mouse retreated holding it in his teeth, was stretching, stretching, with terrifying elasticity. Moving slowly backwards, the little beast finally reached the end of the bed, and then let go of his prey. As my nose, like a rubber band released from its tension, recovered its natural size, it snapped in my face with such a blow that I let out a stentorian bellow. The beasts answered in a chorus of laughs of all different timbres and tessituras, in comic orchestration, and the scene repeated itself two or three times. Years later a painter friend of mine took the story of my delirium as the subject of a series of clever drawings, and a pupil of Freud wrote a long dissertation on it in which, needless to say, I didn't show up too well.

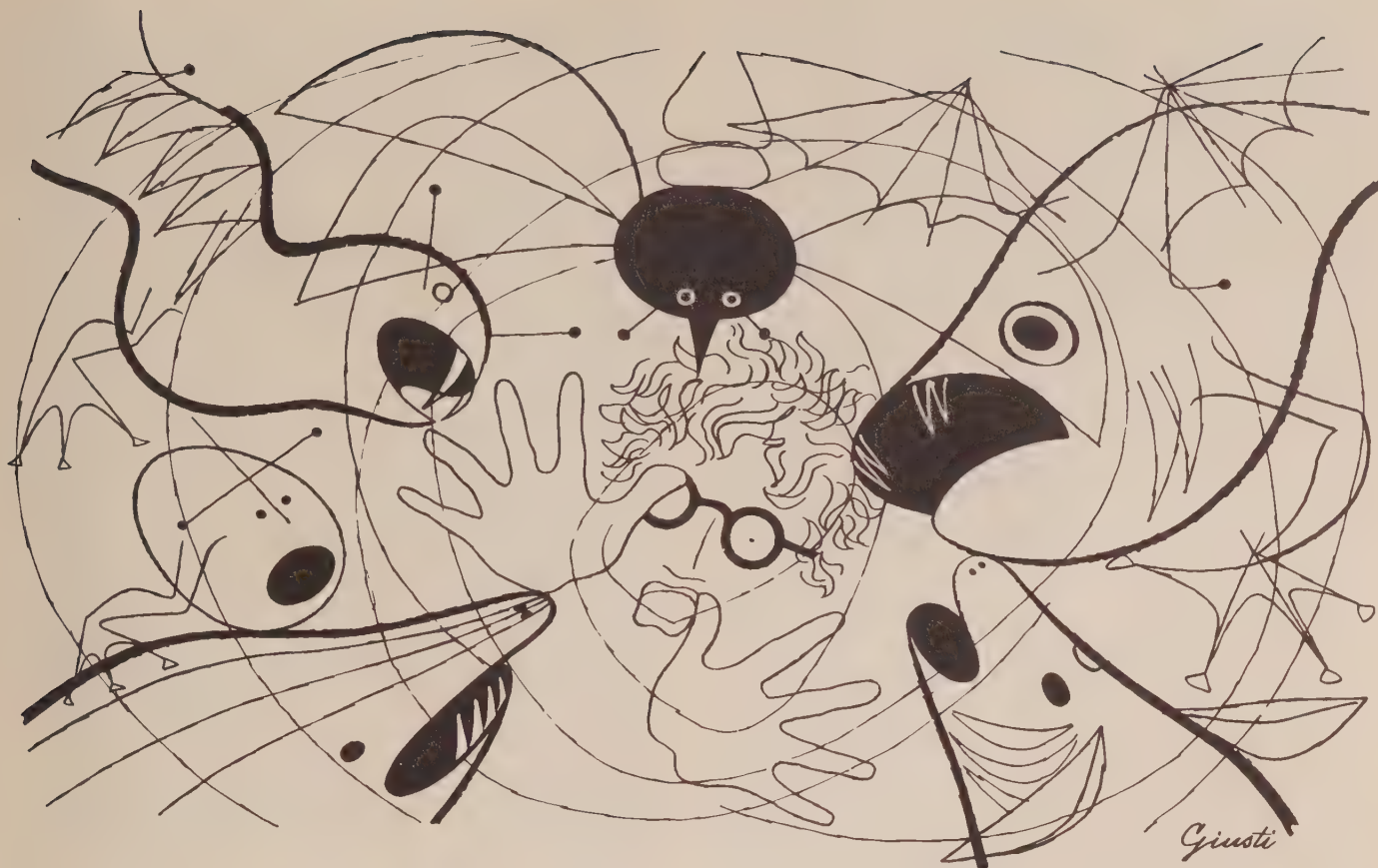
When the fever went down and I recovered the use of my reason, my first sensation was one of surprise at see-

ing around me unknown faces, some with a sullen, disquieting expression. "So we're better, eh?" said as he came up to me a coarse-looking man in whose toothless mouth, hairy chin and crossed eyes I seemed to recognize one of the beasts of my nightmare. "A time you gave us, trying to keep you in bed!" said another, with the face of one of the birds. "Thank the Lord it's all over," interposed an old, old, incredibly old crone such as one sees only in Castile, from which, according to Theophile Gautier, comes the name Old Castile. Not to drag out this story too long, let me just say that the good-hearted maid banded the employees and guests of the pension together against the owner, who wanted to send me to the hospital at the beginning of my mysterious illness. A medical student who lived in the room next to mine asked one of his professors to examine me. His verdict quieted the fears of the owner: it was nothing contagious, just an extreme attack of fever brought on, perhaps, by nervous causes. The maid added to her daily labors, which were no mean thing in themselves, the task of waiting on me and taking care of me in everything that could not offend her maidenly modesty. For the rest, she enlisted the aid of the cook and one of the boys who waited on table. Finally, she turned to her own mother, whom she persuaded to come and look after me while work or rest obliged the others to be absent. The heart of Mariana—for that was her name—was as sweet as a little candied pear.

Scrutinizing every corner of my room with eyes growing bigger and bigger from fright, I cried out at last, "And my guitar?" The cross-eyed man answered, "The boss took it, I don't know whether to sell it or hock it, so he'd be covered for what you owe him if you kicked off." I leapt out of bed, crazy with fury. "Dog, bandit, son of a cursed mother!" I cried, but the weakness of my body overcame my anger. While they put me back under the covers, Mariana, who had heard my cry and my imprecations, appeared at the door exclaiming, "I've come too late. I hoped I could spare you that unpleasant surprise and I went to the boss' room to get your guitar before you should miss it. Here it is."

"What a girl!" said the "bird" with a note of regret and envy. "She's more polite and attentive than a duchess. It's only with me that she's bad-mannered and full of tricks..."
(to be continued)





la guitarra y yo

Por ANDRÉS SEGOVIA

En números anteriores de THE GUITAR REVIEW Andrés Segovia ha contado la historia de su niñez en Andalucía y de su inquebrantable devoción a la guitarra, a despecho de los esfuerzos de amigos bien intencionados para encauzar su interés hacia un instrumento más popular. Habiéndose trasladado a Madrid, va al taller del famoso guitarrero Ramírez para comprar una guitarra. Ramírez le muestra un magnífico instrumento que acaba de hacer y cuando lo oye tocar en él, insiste en regalárselo.

MADRID

Durante más de una semana me fué difícil conciliar tranquilamente el sueño. El contento de poseer aquella guitarra lo ahuyentaba de mis ojos. Si, rendido, me dormía, pronto me punzaba el reproche de estar olvidándome de ella y la pesadumbre de tamaña ingratitud me desvelaba. Insomne y nervioso, daba vueltas en la cama y acababa levantándome para volver a contemplarla embelesado, pero no como quien contempla una cosa inerte, una realidad estática, sino como quien se inclina, con emoción, a observar un elemento activo, dinámico, casi vivo. Tenía entonces que reprimir el deseo de sacarla de su mullido estuche y de preludiar en ella—forma sonora de la caricia

—por temor de turbar, a esas horas, el reposo de mis vecinos.

Mientras se fijaba la fecha de mi audición en el Ateneo, cosa que, como se verá más tarde, no estaba exenta de dificultades, iba enflaqueciendo de un modo alarmante mi bolsa. Me torturaba la idea de que se me terminara el dinero en la Villa y Corte y administraba el poco que me quedaba con elasticidad milagrosa. Yo colocaba la solución de todas mis tribulaciones en el buen resultado de ese concierto y hasta imaginaba que le debería el cambio favorable de mi vida, en lo porvenir. “La opinión de la crítica y de los músicos madrileños reivindicará la mala fama de mi calumniado instrumento—me decía yo cándidamente—y mi carrera por las provincias, dóciles a la tutela artística de la Capital, será como coser y cantar...”

Entretanto, Pepe Chacón y de la Aldea, hijo del entonces Gobernador Militar de Córdoba, tomó sobre sí la tarea de acompañarme en la exploración de los lugares más bellos, interesantes o divertidos de Madrid. Era simpático, agudo e inteligente. Su baja estatura lo tenía siempre desazonado, y alzaba inadvertidamente su voccecita gangosa como para añadir un complemento de cualquier naturaleza a su escasa medida corporal. La opinión pesimista que tenía de su propia apariencia lo volvía con frecuencia acerbo y transformaba su natural timidez en hiriente desenvoltura. Cuando se hallaba fuera del restringido círculo de sus amigos, sembraba la conversación de tales impertinencias que acabé por preguntarle un día: “¿Porqué te complaces en decir tantos desatinos? La gente te oye sorprendida y te mira luego con disgusto. Pasas más por des-

vergonzado que por estrambótico.” “¡Qué quieres! —me contestó mirándose a sí mismo entre cínico y dramático— si no dijera disparates nadie repararía en mí...!”

Juntos fuimos a conciertos, teatros, conferencias, y él me llevó por primera vez al Museo del Prado. ¡Qué deslumbramiento para mí pasar del áspero mundo real a ese otro mundo maravilloso de ensueños y visiones extrañas, creado por el Artista en su ardiente jugar a ser Dios! La Música había redimido a mi pensamiento muchas veces de la dura realidad, llevándolo a espacios sin formas, palabras ni luces donde el único goce era percibir el puro fluir de los sonidos. Allí permanecía suspendido sin anhelar otra cosa que la prolongación intemporal de esa dicha. Pero hasta aquel día no me fué dado penetrar en ese otro recinto encantado que es el museo; en ese palacio de vidas fantásticas, las cuales, sin miedo a perecer, se exteriorizan en la quietud de innumerables gestos, acciones y estados, a veces sobre el fondo de una naturaleza que la fantasía bienhechora del pintor ha corregido, convirtiéndola en mucho más venturosa que la nuestra.

Iba contemplándolo todo caóticamente; sin embargo pronto elegí mis placeres. Me asomaba por cada marco a escenas y paisajes de esa segunda realidad a la que yo quería pertenecer. Pero *sentí* que Velázquez tiraba de mí con más fuerza que los otros y que me hacía saltar el umbral. No imagine el lector que esto sea una mera frase. También Theophile Gautier, pasmado ante “Las Meninas,” exclamó: “¿Dónde está el cuadro?” Descuidando adrede otras escuelas y maestros dirigí mi atención a esas otras visiones geniales del alma española, a un tiempo diferentes y complementarias que ofrecen los cuadros de “El Greco” y de Goya. ¡Qué lúcida interpretación de la vida de España, qué páginas clarividentes de su historia! Todo lo que ha habido de excelso, heroico e indomable en nuestra raza—y ¡ay! muchas veces también el reverso de esas virtudes—está registrado en esas obras, no como teorías sujetas a controversia, de papel a papel, sino como entes reales a quienes no se les puede quitar sus atributos, buenos o malos, sin destruir su existencia.

Mis pocos años de edad y la inexperiencia de mis ojos en ese campo no me permitían justipreciar entonces los valores pictóricos de lo que veía; pero mi sensibilidad, afinada, por regalo divino, a las artes plásticas tanto como a la misma música, captaba sin esfuerzo la belleza de ciertas formas, se alegraba con los juegos de luces en que éstas se hallaban inmersas y casi adivinaba la emoción superior que trascendía de la alianza estética y psicológica del cuadro. También estos goces, aunque incompletos, son legítimos, y el Arte no los escatima. Fijaos en cómo una cantata de Bach, una sinfonía de Mozart, una sonata de Beethoven logran agitar, hasta la raíz del alma, a quien nunca ejercitó su mente en buscar, reconocer y perseguir los innumerables problemas técnicos que en esas obras se entrelazan. Ni siquiera el mismo entendido, el que está en los secretos del saber hacer, entorpece a cada paso su goce estético con el análisis. A esa operación, de peso y medida, suele entregarse más tarde; y tanto más se inclina su ánimo a aplazarla cuanto mayor es la fascinación que la obra ejerce sobre él.

Algo así iría yo pensando entonces, porque Pepe Chacón me dijo: “Andas grave y silencioso.” “Sí—creo que le contesté—hago esfuerzos mentales por que todos los ele-

mentos de esas pinturas se vuelvan inteligibles para mí; pero me falta la preparación necesaria para conseguirlo. Les pregunto y no me contestan, o me hablan en un idioma del que yo sólo entiendo pocas palabras. Pero me consuela el pensar que la emoción de conjunto que me inspiran esas telas es lícita, esto es, en armonía con su valor y su intención reales.” “Sí, lo es. Y ten por seguro que tu intuición adivinará lo que todavía tu juicio no descubre. He aquí un ejemplo que ilustra esta afirmación. Suelo venir al museo algunos domingos por la mañana para oír las opiniones de la gente del pueblo acerca de los cuadros. Me divierto, y a veces, me quedo perplejo. Entre el farrago de desatinos y vulgaridades, hay con frecuencia perlas de gracia y acierto. Hace dos semanas, una pareja joven de aspecto muy humilde venía por este salón mirando los cuadros de ‘El Greco.’ El se quedó rezagado y ella, sonriente y vivaracha, se adelantó sola hasta colocarse frente al ‘Caballero de la mano en el pecho.’ Después de contemplarlo largo rato con los ojos y la boca muy abiertos, llamó con prisa a su marido: “Manolo—exclamó—fíjate, por Dios, qué parecido está”—y puso en su voz el acento afectuoso de quien reconoce de improviso la imagen de un pariente...” Yo reí de buena gana y Pepe agregó: “De seguro que ‘El Greco’ en su olímpica morada se sintió más halagado por el peregrino descubrimiento de la campesina que por las nada más que eruditas disertaciones que le han dedicado muchos críticos. El instinto virgen de esa pobre mujer adivinó que el austero personaje del cuadro había recibido de El Greco tan poderosa transfusión de vida que pasó a ser, sin merma de su intimidad personal, arquetipo de la raza hispana.”

Me iba quedando tan flaco, que la garrida moza que hacía la limpieza de mi cuarto, solía decirme: “Ay, señorito, se lo está comiendo esa maldita guitarra; si fuera V. mi novio, me moriría de celos, a causa de ella.” En efecto, me pasaba casi todo el día probando nuevas transcripciones, combinando ejercicios más difíciles, *machacando* las obras que habrían de aparecer en el programa de mi próximo concierto. Mas también al cicatero patrón de nuestra fonda le tocaba culpa en mi adelgazamiento. Su proverbial tacañería se corroboraba con la miserable pitanza que servía a sus huéspedes; y si bien mis compañeros de dieta podían darse el gusto de adquirir el suplemento alimenticio que su apetito juvenil les exigía, no así yo, que daba cien vueltas a cada peseta antes de resolverme a gastarla. El continuo afán de mi espíritu y la deficiente alimentación en que se sustentaba, iban dando al traste con mi robusta salud y minando su resistencia. Poco aire y poco sol hacían el resto.

Por aquellos días abrigaba yo la esperanza de conocer a X, acreditado discípulo de Tárrega. Una tarde en que, sin acompañamiento de amigo alguno, me eché a la calle, dirigí mis pasos al taller de Ramírez, y ví premiado mi deseo. X se disponía a marcharse cuando yo entraba, y Ramírez lo retuvo para presentarnos. Era la primera vez que el destino me colocaba frente a un guitarrista cuyas facultades fuesen el resultado de las enseñanzas del llorado maestro. Lo miré con avidez. Parecía frisar en los 25 años; era de talla mediana; cara un poco alargada y de pómulos saledizos, lo que le daba cierta expresión dura y egoísta, atemperada, sin embargo, por un fácil y simpático reír; el solar de la frente, angosto; larga melena, ondulada con cuidado y artificio, hasta tocar el borde del cuello; ojos

maliciosos, de pillete; atildado, a pesar de su pobre atavío y reclamando, con el desembarazo de su actitud, el tributo de una admiración *desinteresada*, esto es, que no exigiera de él verificación de méritos. Me alargó con displicencia una mano, sorprendente por sus dedos nudosos y ásperos, que yo estreché con reverencia. ¡Cuánto le envidiaba yo el recuerdo de la presencia real de Tárrega y el eco, por fuerza vivo todavía en su alma, del dulce tañer del Maestro...! Suspenso aguardé a que su conversación descubriese pormenores interesantes de la intimidad de entrambos o, si consentía en tomar la guitarra, a que revelase qué participación le había tocado en la herencia espiritual que dejó aquél a sus prosélitos. Mas no tuve suerte. El campechano X sólo despegó sus labios para contarnos chascarrillos de sal bastante gorda y, ante nuestra afectuosa porfía, aceptar la guitarra para darnos a conocer una indigente composición propia. Me entró un gran desencanto. Sin duda, la sabiduría del Maestro lo había dejado indemne. No se advertía en su espíritu trazas de la influencia bienhechora de Tárrega, a la que había sido refractario, como lo es el cristal a la electricidad. De las generosas manos del Maestro, no parecía haber recogido sino reglas y preceptos que no germinaron en su arte, pero que podrían servirle, andando el tiempo, para fastidiar a los discípulos que se le allegasen. ¿Se parecerían los otros a este inocente adversario de la guitarra? ¿Cómo serían Pujol y Llobet?

A pesar de las exajeradas alabanzas de Ramírez, en favor mío, no demostró X ningún interés por oírme. Con súbita transición de su risa permanente a una especie de seriedad provisional, me dijo: “Me ha anunciado Ramírez su próximo concierto en el Ateneo. No estaría de más que recibiese V. algunos consejos míos acerca de las obras, la interpretación, el sonido, etc. Si lo desea, venga a casa todas las tardes, entre cuatro y cinco.” Le agradecí su ofrecimiento pero decliné el aceptarlo; en cambio, le insinué con mucha timidez, que me permitiera copiar algunas de las transcripciones todavía inéditas de Tárrega, tesoro celosamente custodiado por él y otros fieles guardianes. “¡Ji, ji, ji—rió sarcásticamente—eso es muy difícil. Habría que solicitar la autorización de la familia. Además—dijo, parando en seco cualquier intento de persuasión—no tengo esas obras en Madrid, sino en Valencia.” Me mortificó mucho más su risita que su negativa y sentí al mismo tiempo calor en el rostro y desazón dentro del pecho. Sin embargo traté de no ofuscar me y, poniéndome a tono, repliqué a la suya con otra risa, quizá peor intencionada. Si con la suya había querido manifestar que yo no era digno de que se me confiaran tales piezas, la mía significaba: “No las das ni prestas a nadie, bellaco, porque temes que surja quien las toque mejor que tú...” Dije adiós a Ramírez y me marché formando en mi espíritu el proyecto de liberar a la guitarra de tales carceleros, y de crear para ella un repertorio que oscureciera, a ser posible, el valor de esas joyas de familia, poniéndolo además, gracias a la estampa, al alcance de todas las manos. Yo me daba cuenta de que el cielo no había otorgado a mi alma la bendición de poder crear *artísticamente*; decidí entonces menospreciar mi propio esfuerzo en ese sentido y recurrir a compositores de verdad, extraños a la guitarra, como Turina, Falla—cuyos nombres ya empezaban a ser conocidos—y otros más viejos y famosos. Yo les serviría de “cicerone” en el enrevesado laberinto que es la técnica de la guitarra y me esforzaría en que las ideas musicales tomaran en ella carnación delicada y sugestiva, de tal modo

—imaginaba yo—que el compositor quede sorprendido y deleitado por tan rica variedad de timbres y sujeto al encanto del instrumento. Estoy seguro de que a partir de ese instante colaborará *espontáneamente* conmigo en la realización de mi propósito.

Pero en seguida, una amarga duda hizo tambalearse a mi ilusión: ¡Qué pretensión, la tuya! ¿Imaginas que cualquiera de esos músicos eminentes va a poner su talento al servicio de un artista principiante y a complacerse en escribir para tan mal reputado instrumento? Vela tus armas y libra la batalla, primero, que luego, ¡Dios dirá! Consideré la razón que asistía a esa vocecita interior y volví a recluirme en mi modesta realidad cotidiana.

Divagando de esta suerte, llegué a mi fonda. Desde días atrás iba yo experimentando, al atardecer, aumento de temperatura y desmadejamiento, que me quitaban el ánimo de hacer cosas. Aquella tarde sentía fuertes punzadas en las sienes y vivo escozor en los ojos, como si tuviera arena dentro. El silencio inacostumbrado en que había quedado la habitación después de mi llegada llamó la atención de la lozana camarera. “Señorito—dijo, entreabriendo la puerta—¿qué sucede que no toca; se le ha quedado ronca la guitarra?” Viéndome tirado en la cama, entró del todo. Me puso su recia mano en la frente y exclamó: “¡Qué calentura! ¿No tiene V. familia en Madrid?” Respondí negativamente. “¡Pobre!”—murmuró, haciendo un gesto de lástima. Y aligerando su robusta corpulencia echó a correr por las escaleras abajo mientras decía: “Voy a hacerle un remedio.” Yo caí en esa semi-somnolencia que desfigura ya la realidad sin transformarla aún en fantasmagorias. Debió haber pasado largo rato cuando la voz de la caritativa muchacha me sacó de ese estado. Abrí pesadamente los ojos y la ví con una taza en las manos, soplando con todo el vigor de sus pulmones en el líquido que contenía. Sonreí al ver el procedimiento que seguía para enfriarlo, “lo único que me puede contagiar es salud”—pensé, tranquilizándome. Se acercó a la cama, pasó su brazo por debajo de la almohada, para levantar mi desvahida cabeza. En tanto que yo, docilmente, iba bebiendo, sorbo a sorbo, aquel repugnante menjurje, charlotteaba ella, martirizando mis oídos con el timbre metálico de su voz: “El patrón ha salido con su señora; tal para cual. Ella, un bicho y él, un demonio. Por justicia de Dios, nadie los quiere. Todos, en cambio, le tenemos a V. buena voluntad, aunque nos riamos algunas veces a costa suya. ¡Qué quiere! esos pelos tan largos y esa corbata son para desternillarse. Pero luego ¡es V. tan afable, tan llevadero! También nos gusta oírle tocar la guitarra; la hace V. hablar. ¡Quién me diera unas buenas malagueñas y no esas piezas, tan por lo fino! Eso sí, si yo fuera su novia le quitaría la manía de estar, el santo día de Dios, abrazado a la guitarra. A toda hora, rasca que rasca, y si vienen amigos a buscarle, ahí se quedan, y V., rasca que rasca. Ni paseos ni novias ni alegrías.” E interrumpiéndose, exclamó, miedosa la voz: “Ay, señorito, se está V. poniendo peor. Voy a llamar al cocinero para que lo desnude y lo meta en la cama.”

Fué lo último que oí. Desde entonces entré en el delirio más tremendo que he tenido en mi vida. Según me explicaron más tarde, estuve tres días desvariando. La razón, adormecida por los vapores de la fiebre, perdió enteramente su dominio sobre la fantasía, que se despachó entonces a su gusto. Tuve alucinaciones, pesadillas y con-

gojas. Una de las que más me atormentaron y que, por eso, logró salir de la zona oscura de la consciencia y alojarse para siempre en mi memoria, no resisto a la tentación de contársela. Héla aquí:

Imaginaos un asalto, en regla, a mi cama, en el que, a patadas y manotazos limpios, trataba yo de defenderme contra lagartos, pajarracos, gatos y monos que me aco-
saban sin respiro. Unos me daban picotazos en la cabeza, otros me arañaban en las manos, éste me hacía muecas, aquel gemía como un violín destemplado y todos arma-
ban un estrépito de mil diablos. Súbitamente, se quedaron quietos, como en expectativa, y yo mismo sentí que una parálisis completa invadía mi ser, al punto de no poder levantar ni un dedo. Era evidente que algo espantoso iba a acontecerme. En esa angustia, ví aparecer, sobre el bulto que hacían mis pies en la parte inferior de la cama, el breve cuerpecillo de un ratón. Con sus ojuelos brillantes y burlones miraba a los míos y poco a poco fué avanzando en dirección de mi rostro. Mi espanto era indescriptible. Ya me hacía cosquillas en la barba, cuando, de repente, dió un brinco, y afianzando en mi boca sus diminutas y afiladas garras, hundió profundamente sus dientes en mi nariz. Lo singular es que yo no sentí el dolor del mordisco sino un tremendo susto al observar que mi nariz, a medida que el ratoncillo retrocedía con ella entre los dientes, iba estirándose, estirándose, con espantable elasticidad. An-
dando lentamente hacia atrás llegó al fin la bestezuela hasta los pies de la cama y entonces soltó su presa. Al re-
cobrar mi nariz, como elástico que abandona su tensión, su natural tamaño, me dió en el rostro tan formidable golpe que arrojé un fortísimo grito. Las alimañas lo core-
aron con risas de distintos timbres y tessituras, en cómico orquestación, y la misma escena se repitió dos o tres veces. Años más tarde, un pintor amigo tomó la narración de mi delirio por asunto de una serie de graciosos dibujos, y un discípulo de Freud escribió sobre él largas consideraciones en las que, naturalmente, yo no salía bien parado.

Cuando bajó la fiebre y pude recobrar el uso de mi razón, la primera sorpresa que experimenté fue ver, en redor mío, caras desconocidas, algunas con expresión hosca e inquietante. “Ya estamos más aliviados, ¿eh?”—se acercó

a decirme un hombre de aspecto zafio, en el que, por su boca desdentada, barba hirsuta y ojos bizcos, me pareció reconocer una alimaña de mi pesadilla.—“Trabajo nos ha dado V. para retenerlo en la cama”—agregó otro, con la cara de uno de los pajarracos. “Gracias a Dios, todo ha pasado ya”—intervino una vieja, vieja, requetevieja, como sólo se ven en Castilla, que por eso, según Theophile Gautier, se llama Castilla la Vieja. En fin para no pro-
longar indebidamente esta narración os diré que la hu-
manitaria camarera concitó a empleados y huéspedes de la fonda en contra del patrón, que quiso mandarme al hos-
pital al principio de mi misteriosa dolencia. Un estudiante de medicina, que vivía pared por medio con mi cuarto, rogó a uno de sus catedráticos que viniera a examinarme. Su dictamen sosegó al patrón: no se trataba de ninguna enfermedad contagiosa, sino de un acceso fenomenal de fiebre, debido tal vez a causas nerviosas. La camarera agregó a su pesado trabajo cotidiano, que no era grano de anís, el de atenderme y cuidarme en todo aquello que no ofendiera a su doncellez. Para lo demás se valió del cocinero y de alguno de los mozos que servían en el comedor. Finalmente acudió a su propia madre a quien hacía venir a vigilarme mientras el trabajo o el reposo obligaba a los demás a alejarse de mi vera. El corazón de Mariana—nombre de la generosa camarera—era una perita en dulce.

Escudriñando todos los rincones de mi cuarto con ojos cada vez más asustados, lancé al fin un grito: ¿Y mi gui-
tarra? El Bizco contestó a mi pregunta, así: “Se la llevó el patrón, no sé si a venderla o empeñarla, para resarcirse, en el caso de que V. *espichara*, de lo que le adeuda.” Salté fuera de la cama, enloquecido de furia: “Canalla, ban-
dido, hijo de mala madre!” Pero la debilidad de mi cuerpo dió con mi rabia en tierra. Mientras me colocaban de nuevo bajo las sábanas, apareció en la puerta de mi cuarto Mariana, que había oído mi grito y mis imprecaciones, y exclamó: “He llegado tarde. Quería evitarle a V. esa sor-
presa desagradable y fui al cuarto del patrón a buscar la guitarra antes de que la echara V. de menos. Aquí la tiene.” “¿Qué niña!—dijo con cierto pesar y reconcomio el ‘pajarraco’”—“es más delicada y solícita que una du-
quesa. Sólo para mí tiene malos modos y desplantes...”

(se continuará)



V

ALSE N 1

Juan Pedro Esnaola

f

dolce

forte sempre

p

con grazia

p

f

D.C. al Fine



ALSE N 2

Juan Pedro Esnaola

Moderato dolce

f *ff* *cresc.* *p* *D.C. al Fine*

STILO *Justo T. Morales*

Lento

Più mosso

Canto

perdendosi



L

RISTE

Maria Luisa Anido

(6° en Ré)

Un poco animato

p *m* *a* *c.2* *a* *p* *i* *m* *a* *a* *m* *c.3* *m* *p* *a* *i* *i*

C.2 *a* *m* *p* *C.3* *rit.*

Lento

p *C.2* *C.7* *C.2* *5* *4* *3* *2* *1* *6*

Un poco animato

First system of musical notation for the 'Un poco animato' section. It features a treble clef and a key signature of two sharps (F# and C#). The music includes various fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks. A dynamic marking of *p* (piano) is present at the beginning. Chordal indications 'C.3' and '(2)' are visible above the staff.

Moderato

Second system of musical notation, beginning the 'Moderato' section. It continues with the same key signature and includes fingerings and articulation. A dynamic marking of *p* (piano) is at the start, and *f* (forte) appears later. Chordal indications 'C.5', 'C.9', and 'C.5' are present.

Third system of musical notation for the 'Moderato' section. It includes fingerings and articulation. Chordal indications 'C.5', 'C.7', 'C.9', 'C.7', and 'C.5' are visible.

Fourth system of musical notation for the 'Moderato' section. It includes fingerings and articulation. Chordal indications 'C.5' and 'C.5' are present. A dynamic marking of *p* (piano) is at the start, and *rit.* (ritardando) appears later. A 'harm.' (harmonics) instruction is also present.

Fifth system of musical notation for the 'Moderato' section. It includes fingerings and articulation. Chordal indications 'C.5' and 'C.9' are present. A 'harm.' (harmonics) instruction is also present.

Lento

First system of musical notation for the 'Lento' section. It features a treble clef and a key signature of two sharps. The music is slower and includes fingerings and articulation.

Second system of musical notation for the 'Lento' section. It includes fingerings and articulation. Chordal indications 'C.2' and 'C.7' are present.

Third system of musical notation for the 'Lento' section. It includes fingerings and articulation. Chordal indications 'C.2' and 'C.3' are present. A dynamic marking of *pp* (pianissimo) is at the start, and *rit.* (ritardando) appears later.

Adolfo V. Luna

The first system of the musical score is written on a single staff in treble clef. The key signature is three sharps (F#, C#, G#), and the time signature is 6/8. The melody begins with a half note G4 (labeled '4'), followed by a quarter note A4 (labeled '3'), and a quarter note B4 (labeled '2'). This is followed by a half note A4 (labeled '4'), a quarter note G4 (labeled '3'), and a quarter note F#4 (labeled '2'). The melody continues with a half note E4 (labeled '4'), a quarter note D4 (labeled '3'), and a quarter note C#4 (labeled '2'). The system concludes with a half note B3 (labeled '4'), a quarter note A3 (labeled '3'), and a quarter note G3 (labeled '2'). The tempo marking 'poco rit.' is placed at the end of the system.

C. IV

p *mf*

a m i

C. IV

p

④ 3 0 0 C IV ⑤ 4 3 0 1 ④ ② ③ ④ ③ ② a m i

The first system of the musical score for 'The Merry-Go-Round' is written on a single staff in treble clef. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. Above the staff, there are four groups of circled numbers indicating fingerings: (4) (3) (2), (4) (3), (4) (2) (3), and (4) (3) (2). The first group is followed by a measure with a whole rest. The second group is followed by a measure with a whole rest. The third group is followed by a measure with a whole rest. The fourth group is followed by a measure with a whole rest. The system ends with a double bar line.

[illegible]

A musical score for the song "The Rose Tree". The score is written on a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as notes, rests, and fingerings. There are also some markings above the staff, possibly indicating chords or specific notes. The score is divided into measures by vertical bar lines.

C. IX ————— C. IV —————
mf
Un poco più mosso
 C. VI ————— C. IV ————— C. VI —————
mf
 C. VI ————— C. IV ————— C. VI —————
 C. IX ————— C. VIII ————— C. VI —————
poco rit.
 C. IV ————— *a tempo* C. IV ————— C. IV —————
mf
 C. IV ————— C. IX —————
 C. IV ————— C. IV ————— C. IX —————
mf
 C. IV ————— C. IV ————— C. IX —————
mf
 C. IV ————— C. IV ————— C. IX —————
poco accel.
f

MALAMBO

from "TRES ESTUDIOS"

Adolfo V. Luna

Presto

mf

cresc.

f

mf

f

C.IV

C.II

C.IV

C.II

C.IV

C.V

C.I

C.II

C.VII

C.IV

C.II

129

I

INVOCACION

Eduardo D. Bensadón

Andante espressivo

C.IV C.II C.II C.IX

mf *p* *rit.* *fz* *f* *allarg.*

Animato e cantabile

C.IX C.VII C.IV C.III C.IX C.I C.IV C.II

p *cresc.* *poco* *a* *poco* *rit.* *a tempo*

[illegible]

PRELUDIO

A. Galluzzo

Andantino
p p
mf
p p
rit. (4)
rit.
a tempo
C. 9
p p
cresc.
f leg.
rit.
ff
f
un poco accel.
a tempo
f
accel.
leg. il canto
accel.

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It begins with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked *Andantino*. The first staff contains measures 1 through 10, with dynamics *p* and *mf*. The second staff continues from measure 11 to 20, featuring a *rit.* (ritardando) marking and a *C. 2* (Crescendo 2) marking. The third staff starts at measure 21, marked *a tempo*, and includes a *C. 9* (Crescendo 9) marking. The fourth staff continues to measure 30, with a *ff* (fortissimo) dynamic and a *un poco accel.* (un poco accelerando) marking. The fifth staff begins at measure 31, marked *a tempo*, and includes a *f* (forte) dynamic. The sixth staff concludes the piece at measure 40, marked *leg. il canto* (leggiero, cantabile) and *accel.* (accelerando).

the academy

MANUAL DEXTERITY

by TERRY USHER



With the recognition of the Tárrega method, and the gradual adoption throughout the world, of its logical and practical principles, the guitar is now for the first time within sight of a universal playing method. Access to this recognised method of playing the guitar will become easier year by year, as teachers of Tárrega principles become more numerous, as music schools and colleges begin at last to include the guitar in the list of instruments from which choice may be made, and as tuition books become more numerous and more readily available.

From these facts follows a further fact: that year by year, the number of serious students of the guitar will grow, and, particularly, that the number of students of the elementary grades will greatly increase.

When, therefore, I was asked to contribute to the Guitar Review a series of articles for the less advanced player, I gladly assented, feeling that here indeed was an opportunity to help the new player, struggling to competence, who in the absence of a friendly hand with his difficulties might lose heart and in the end might decide that the guitar is too difficult an instrument.

Undoubtedly the guitar is a difficult instrument; on the guitar the amateur is expected to perform evolutions which in other stringed instruments would be the province of the experienced professional or even the virtuoso. But the guitarist has the aid of the frets in determining pitch and intonation, and with proper guidance, the difficulties of the guitar can be overcome. Once competence is attained, the reward exceeds that of any other instrument, for the range of tone available, the intimacy of contact with the strings and the resultant possibilities of expression, and the self-accompaniment possible, make the guitar—from the player's standpoint—the most satisfying of all instruments.

Teaching hundreds of pupils, over a period of fifteen years or more, has led me to the conclusion that the greatest obstacle to progress is the lack of manual dexterity which most players experience in their first years of study. Pupils lack the physical strength to hold the grand barré firmly whilst playing other notes with the remaining fingers; they lack the necessary flexibility of fingers in both hands; they lack the stretch needed to play the more difficult compositions, and they cannot properly co-ordinate and separate the movements of their fingers. I propose in the first instance, therefore, to deal with these problems.

The methods which I outline below apply, of course, primarily to the left hand, but are applicable and beneficial in a lesser degree to the right hand. I would advise devoting two-thirds of the available time to the development of the left hand, and one-third to the right hand, until the player discovers in which hand the weaknesses lie; afterwards, the player must use his judgment in deciding which exercises must be continued and which may be abandoned. My own experience is that even the competent player will benefit from the continued practice of these exercises.

EXERCISES FOR MANUAL DEXTERITY

Exercise 1—for Strength

Get a small sorbo-rubber ball about 2" in diameter. Hold this in the palm of the hand, and squeeze it against the thumb with individual fingers in turn. Or make a ball of paper for the same purpose.

Get one sheet of a newspaper, measuring about two feet by two feet. Hold it by the fingertips and thumb at one corner of the sheet, clear of the ground. Gradually crumple the sheet into a ball within the palm of the hand, without touching the paper with the other hand. Increase the size as it becomes easy.

Exercise 2—for Stretch and Span

Hold the arm *vertically* over a highly polished surface. Place tips of fingers and thumb on the polished surface, keeping the arm vertical. See that the *back of the hand* is *vertical* as well as the arm. Press gently downwards, spreading the fingers outwards in a fan-shape. Be sure to keep the back of the hand vertical—do not permit it to follow the direction the fingers will incline. Increase the pressure day by day, taking care not to strain the ligaments. This will stretch the webs between the fingers—the only real bar to a wide span of the fingers. Eventually you should be able to get the fingers spread almost parallel with the table top and touching it almost the whole length of each finger, whilst keeping the back of the hand nearly vertical.

On the guitar itself, if you are confronted with a chord or with two notes to be played simultaneously which you cannot span, it will be of little or no help to continue to practice the chord which is causing the trouble. The only real solution to the problem is to practice an artificial and nonexistent chord formation *whose maximum span is one semitone greater than the chord causing the difficulty*. When one can with an effort play the artificially created span, it will be possible to play the normal chord *as a part of the composition and without any technical hesitation*. No amount of practice of the chord itself will enable you to introduce this chord into a piece of music without noticing its extra difficulty. But by practicing a chord even *more* difficult, the original difficulty becomes comparatively trivial and is easily surmounted.



Exercise 3—for Arching the Fingers

Lay the hand on the top of the table, palm *upwards*.

Open the hand so that all the fingers touch the table top along their whole length, and so that the wrist comes at the edge of the table.

Bend each finger, in turn, towards the palm of the hand, keeping the other fingers touching the table top, and making sure they do not lift.

Firstly, bend each finger at the joint nearest the palm only. Secondly, at the middle joint only. Lastly, bend the smallest (top) joint only, keeping the rest of the finger touching the table top.

When bending the finger from the *middle* joint, you should in the end be able almost to touch the palm.

Be sure the other fingers do not move, but remain touching the table top.



Exercise 4—for Independence of Movement

Place the hand as for Exercise 3, and go through the same series of bending movements, but this time do it with two fingers at the same time, keeping the remaining two fingers quite still and touching the table top:

Bend fingers 1 and 3; then 1 and 4; then 1 and 2; then 2 and 3; then 2 and 4; then 3 and 4.

Do this with each joint in turn, as with Exercise 3.

Then commence rapidly to alternate certain of these movements; bend 1 and 3 followed by 2 and 4, then 1 and 4 followed by 2 and 3, etc., etc., until any combination of fingers can be bent at any joint without confusion.



Exercise 5—for Independence of Movement

Lay the hand on the table as before. Then separate certain fingers *sideways*, so as to produce a gap between certain fingers only.

Make a gap between fingers 1 and 2; between 2 and 3; between 3 and 4. Make gaps between 1 and 2, and 2 and 3, but leave no gap between 3 and 4. Try every possible variant of this exercise.



Exercise 6—for General Control

Practice all the foregoing exercises with the hand held upright before your face, with the palm facing you, instead of laying it on the table top. Force your will to keep those fingers quite straight which you are not trying to bend. Try to move any combination of fingers, at will, in any direction, at any joint, without even moving the other fingers a trifle.



Exercise 7—Co-Ordination of Brain and Muscle

This exercise has no *direct* connection with the guitar, but is valuable as an aid to complete muscle control by the will. Hold the arms before you, both bent at the elbow, hands touching at the fingertips, with the hands about twelve inches before the face. Commence to move the right hand in circles of about a foot diameter, in the same direction as you would turn a starting handle to start a car, that is, with the hand going *away* from the face at the top of the circle. Then let the left hand join in the movement, but this hand must move in the opposite direction, i.e., at the top of the circle, the left hand must be moving *towards* the face. When this has been mastered (and it will take some time), reverse the directions of the two hands.



Other variants of these exercises will doubtless occur to you, but I hope I have given enough to put you upon the long, hard road to manual dexterity.

who's who

CARLOS VEGA: The name of Carlos Vega, Argentina's foremost musicologist and music critic, is already familiar to readers of *THE GUITAR REVIEW*. One of the leaders of Argentine intellectual life, he is the author of numerous books, articles and lectures on the guitar and on other aspects of music, as well as works of a purely literary character. His interest in the guitar, however, is not limited to these writings; he is also an accomplished performer, having studied at the Domingo Prat academy in Buenos Aires, and he has several guitar compositions to his credit.

Mr. Vega is on the staff of the National Museum of Natural History of Buenos Aires, Department of Musicology; the Institute of Argentine Literature of the University of Buenos Aires, and the Free School of Higher Studies.

JUAN PEDRO ESNAOLA: The work of Juan Pedro Esnaola is described at some length in the article by Carlos Vega published in this issue. In his triple role as pianist, guitarist and composer, he was a leading figure in the musical life of Argentina during the 19th century, and was the first director of the Conservatory of Music of Buenos Aires. A man of varied interests, he also engaged actively in business and politics, serving at one time or another as senator and director of the Mint. He died in 1878 at the age of sixty-nine.

ALFONSO GALLUZZO: Alfonso Galluzzo is a guitarist and composer of prominence, born in 1901 in Buenos Aires.

After a period of study with Gaspar Sagreras, Rizzuti, and Hernández Torres, he became a faculty member of the Academia Superior de Guitarra Rizzuti. As a composer, he prefers to remain free of the influence of any school or predetermined aesthetic viewpoints, combining in his music his love for both the classic and the romantic.

He is a prolific composer and his works are played frequently by renowned guitarists, for some of whom he has written special compositions.

He is a member of the Cuarteto Argentino (Argentine Guitar Quartette).

EDUARDO D. BENSADON: An artist of many facets, Eduardo D. Bensadón, born in 1910 in Buenos Aires, is a concert guitarist, teacher and composer. A graduate of the Conservatorio de Música y Declamación, he has performed in many local films, as an actor and guitarist, and has been heard in concert halls throughout Argentina. He has written over 100 original compositions, among them a Concerto for violin and guitar.

The compositions of Sr. Bensadón are a great contribution to guitar literature.

MARIA LUISA ANIDO: The career of this great Argentinian guitarist began when her father presented her with a toy guitar. Her response to the instrument was so immediate that within three months—at the ripe age of eight—she was ready to study with the renowned artist and teacher Domingo Prat.

Almost at once, the remarkable child displayed a technical virtuosity coupled with a sensitive musicianship that created a stir in musical circles. When she appeared in her first concert in the capital of the Republic, at the age of eleven, "Mimita" was acclaimed by critics, musicians, and public alike.

María Luisa Anido is regarded today as the leading guitarist and one of the outstanding musical personalities of Argentina.

ADOLFO V. LUNA HERRERA: Born in 1889 in Argentina, Sr. Luna Herrera began his guitar studies when only ten years of age and later became a brilliant student at the Buenos Aires Academy of Music.

His passionate love for native music carried him somewhat away from the classic lines of composition. He became an active member of the Argentine Society of Native Arts and concentrated his creative talent on Inca and other indigenous melo-

dies, which he presented to the enthusiastic audiences attending his numberless recitals.

His indefatigable efforts to recreate the music of his native land have unquestionably won him the high place he occupies among the finest Argentine composers.

Sr. Luna is now Director of the Díaz Vélez Conservatory in Buenos Aires.

SEGUNDO N. CONTRERAS: Born in Argentina in 1881, Sr. Contreras is a notable guitarist and a recognized authority on the history of the guitar, who has in his possession one of the rarest musical and guitar libraries in his country.

Indefatigable student, lecturer and writer, he has written and published several important books on the guitar, its history and its outstanding representatives.

Sr. Contreras stands as a great example of service rendered

to music in Argentina and especially to the guitar, and he rightly enjoys the great appreciation of his contemporaries.

JUSTO T. MORALES: Born in Buenos Aires, this famous composer-guitarist studied guitar, harmony and composition from early childhood.

At seventy-two, he is active as ever, ceaselessly composing in a style based largely on the folk material of his native land, but frequently encompassing the classic as well.

Dedicated to teaching, he numbers among his celebrated artist-pupils Arauz, Contreras, Benítez, and Muñoz.

Because of a lack of space, we regret that we are unable to print a composition contributed to **THE GUITAR REVIEW** by Lalyta Almirón.





The Guitar Review



Drawn by J. Goubaud

Engraved by M. N. Bate

J. F. Sor

The Guitar Review

No. 11 1950

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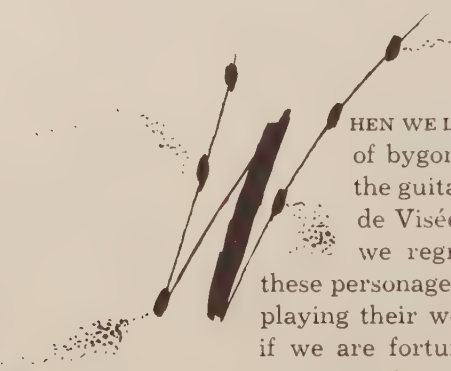
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WHEN WE LOOK BACK upon the legendary figures of bygone days in the world of the lute and the guitar—upon John Dowland, upon Robert de Visée, upon Ferdinand Sor—how often do we regret that our intimate knowledge of these personages of our art may only be acquired by playing their works, reading of their prowess and—if we are fortunate—by seeing a none-too-accurate representation of their features in some old woodcut or etching?

But as we sigh for a better knowledge of the past we may fail to realize that time is as fleeting as ever, and that very soon a new generation of guitarists, perhaps in the twenty-first century, will wonder in just the same way about Segovia, Ponce, Castelnuovo-Tedesco, Villa-Lobos and the many notable figures of the first half of the twentieth century.

Guitar lovers of coming generations, of course, will be immeasurably more fortunate than their predecessors in the accessibility of sound-recordings of the

Certificate of Excellence

awarded by

The American Institute of Graphic Arts

to

The Society of the Classic Guitar
for publishing an outstanding magazine
The Guitar Review

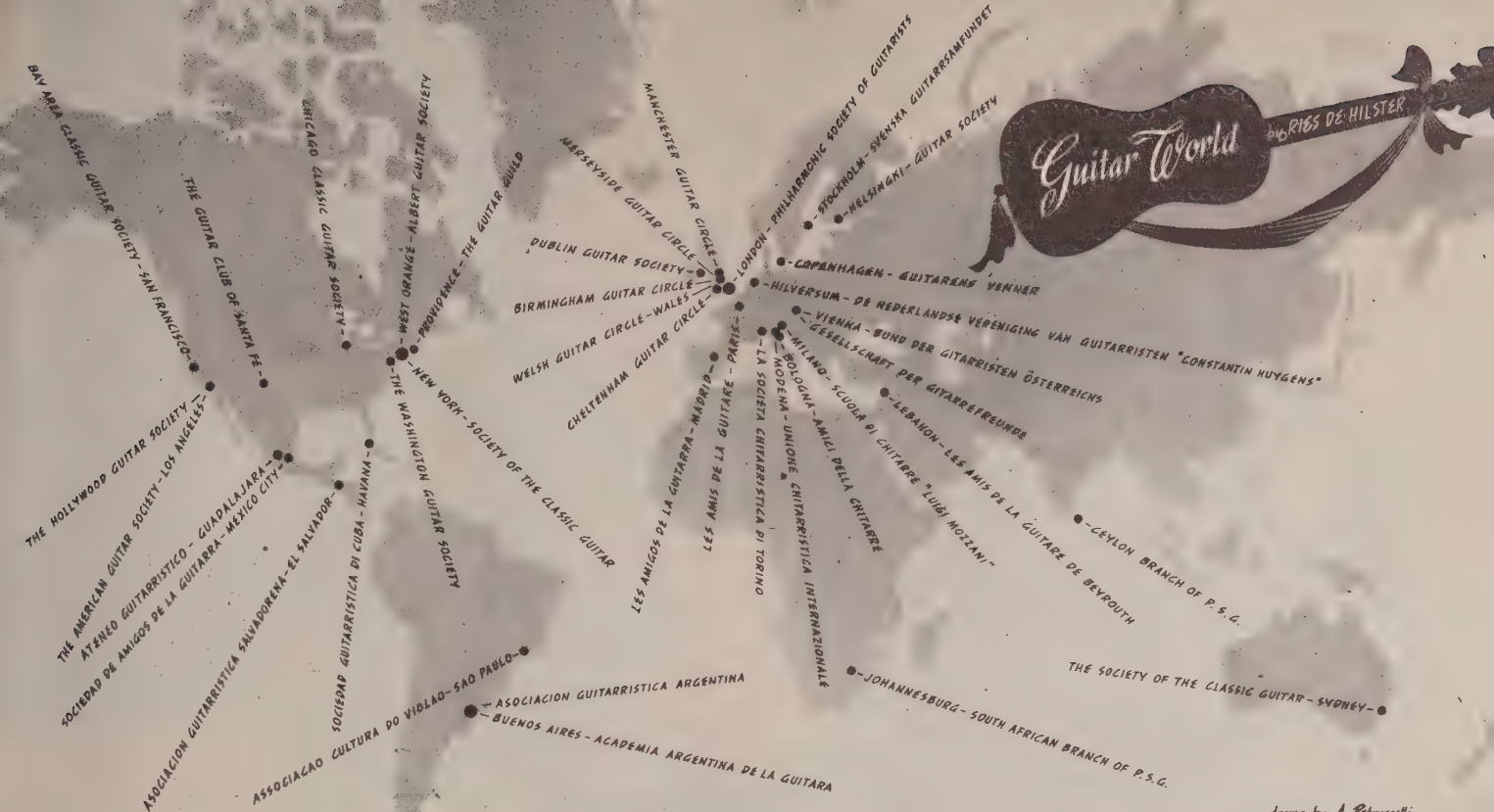
1111 PRESIDENT OF THE AMERICAN INSTITUTE OF GRAPHIC ARTS

1111 CHAIRMAN OF THE COMMITTEE MAGAZINE SHOW 1950

Wm. Kunkin
Emile Reich

Magazine
show
1950

Awarded at the Magazine Show of the American Institute of Graphic Arts. Out of 562 entries the *Guitar Review* was one of those selected for its excellence. The Editorial Board wishes to extend its congratulations and thanks to all those who helped us win this distinction.



drawn by A. Petrucci

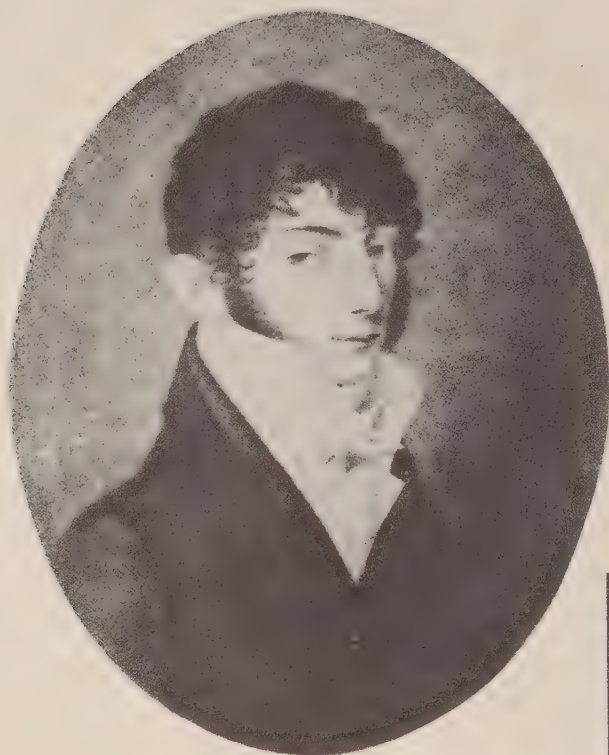
playing of the majority of the notable concert artists of the twentieth century, and the Editorial Board have had the happy idea, at this appropriate moment of the half-century, of adding to the aural record a visual record in the form of a special **PORTRAIT ISSUE** of the *Guitar Review* which we hope will not only be of lasting interest and value to guitarists the world over, but may also prove helpful, in the years to come, to those who undertake the pleasant task of research into the history of the guitar.

The Portrait Issue serves as a tribute, moreover, to the outstanding guitarists and composers who wrote for the guitar in past and present generations, and to the many friends of this magazine everywhere, whose material and moral support has made possible its successful and continued publication. Without the generous help of these friends in the way of articles, music, suggestions and—not least—letters of appreciation and encouragement, our enthusiasm might have flagged and our purpose become less resolute.

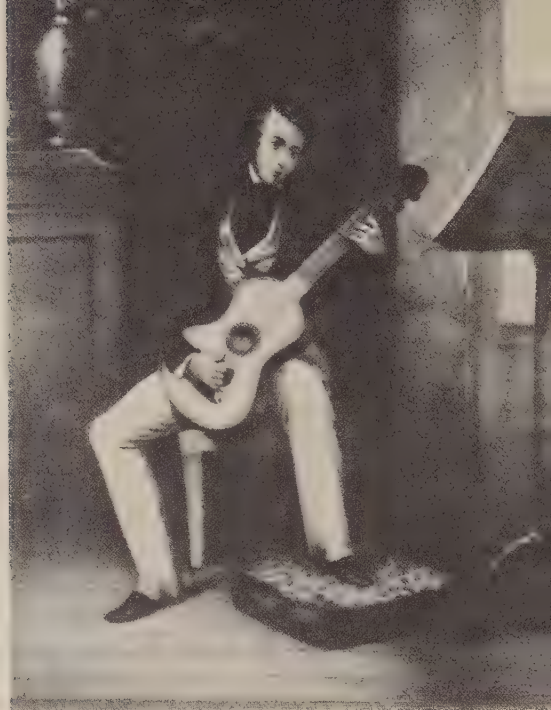
In the Portrait Issue we reproduce photographs not only of guitarists, professional and amateur, but, to cover the whole field of the guitar and related instruments, we have included composers who have written for the guitar, musicologists who have been particularly concerned in this sphere, craftsmen who have worked to perfect the guitar and makers of strings for our instruments.

We are deeply indebted to our friends for the trouble they have taken to respond to our request for photographs, and we are only sorry that for a variety of reasons we have not been able to publish all we received. Some, unhappily, were not clear enough to reproduce properly; others arrived too late. We plan, however, when opportunity recurs, to issue another album of photographs, and in that second album, whilst acknowledging the swelling tide of new material from the rapidly developing world of the classic guitar, we hope to use some of the material we have had perforce to omit from the present issue.

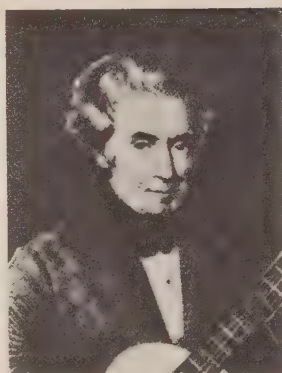
T.U.



Mauro Giuliani (1780-1820)



Matteo Carcassi (1792-1853)



Dionisio Aguado (1784-1849)



Fernando Carulli (1770-1841)



Giulio Regondi (1822-1872)

DRAWING BY GRISHA



Julián Arcas (1832-1882)



Francisco Tárrega (1854-1909)



Tárrega playing for his friends



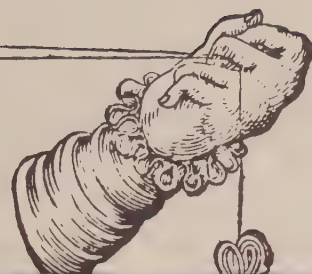
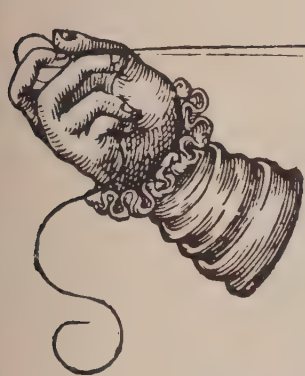


PHOTO J. RICHTER

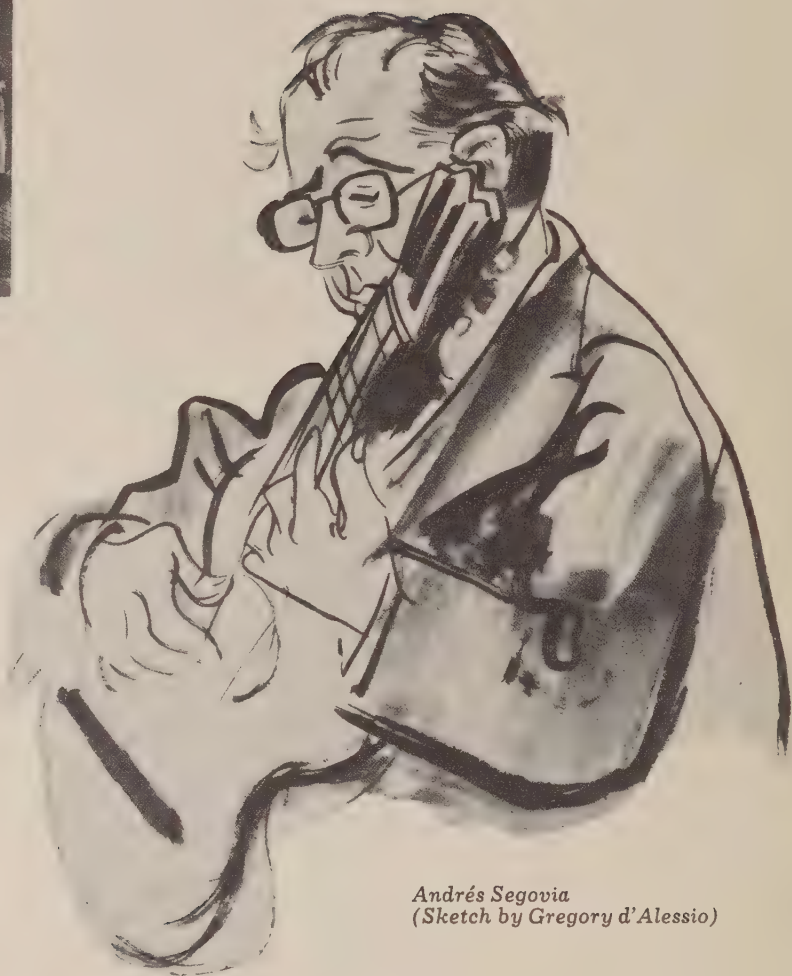


Albert Augustine and Andrés Segovia—New York City—1950





*F. Zabal, F. Daunic, V. Bobri rehearsing
(Painting by Gregory d'Alessio)*



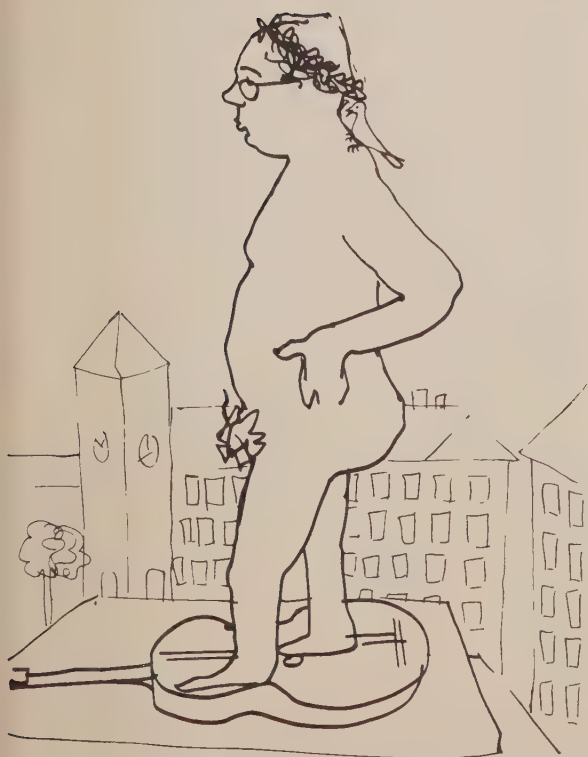
*Andrés Segovia
(Sketch by Gregory d'Alessio)*



*Miguel Llobet
and Andrés Segovia
with members of
Munich Guitar Society
—July, 1915*



*Andrés Segovia, Honorary President
and V. Bobri, President of the New York S.C.G.—1948*



Andrés Segovia (Sketch by his son, Andrés)

*Andrés Segovia
during a concert at Palacio
de Belles Artes in Mexico City*





Andrés Segovia
with Sherman conducting the Little
Symphony Orchestra at Town Hall—1949



Rose Augustine, the former Editor
of *The Guitar Review*

PHOTO J. GOODNER



Andrés Segovia, Olga Coelho
and Gaspar Coelho at the Society's
New Year's party—1950



*Andrés Segovia, Conductor Kleiber and Manuel Ponce
during the first performance of Ponce's
"Concierto del Sur"*

PHOTO J. GOODNER



*S.C.G. celebrates the New Year
New York City—1950*



*Olga Coelho,
Brazilian singer-guitarist
a member
of the New York S.C.G.*



Terry Usher,
British composer-guitarist
and editor of the
Academy Section of
The Guitar Review.



Jean Francaix
—France, (1912-) Orchestra
and trio composer. He
dedicated his guitar suite
to Segovia and is the author
of the musical poem,
"Le Diable Boiteux"



Manuel Ponce
—Mexico, (1886-1948)
Distinguished composer
whose works for orchestra,
trio and voice include
"Concierto del Sur" for
guitar and orchestra, Seven
Sonatas, Variations and
guitar preludes



Federico Moreno Torroba
Spain, (1891-) A composer
of symphonic and orchestral
works, many Zarzuelas
and the famous
"Sonatina," "Piezas
Caracteristicas" and
"Concertino" for guitar



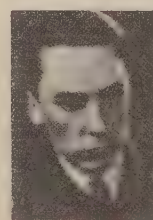
Heitor Villa-Lobos
—Brazil, (1890-) Composer
for orchestra and choir and
a cellist. Wrote many
guitar studies and "Suite
Populaire Bresilienne"
(Sketch from life
by V. Bobri)



Alexandre Tansman
Poland, (1897-) Dramatic
and orchestral composer, he
wrote "Concertino" for
guitar and orchestra and
a mazurka for guitar



Miklos Rozsa,
composed and directed
music for MGM's "Crisis"
with Vicente Gomez as
guitar soloist



Alfred Uhl,
Young Viennese composer.
Wrote a sonata for Segovia



*Mario Castelnuovo-Tedesco
—1895—Symphony, opera and
chamber music composer. His most
important works for guitar are
the "Concerto with Orchestra,"
"Serenade with Orchestra" and
"Stringed Quintet"*

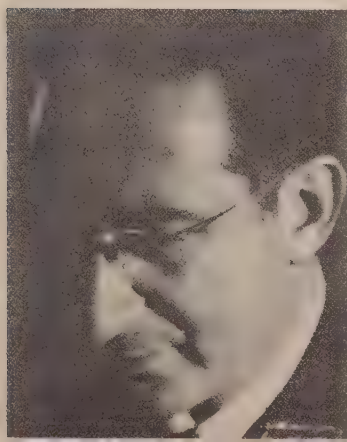
*Andrés Segovia and Manuel de Falla
—Geneva, 1933*



*Jack Duarte,
British composer-guitarist
and co-editor of the
Academy Section of
The Guitar Review.
He has written many
articles on guitar technique.*



*Joaquín Rodrigo
Spanish composer. Wrote the
"Concierto de Aranjuez" for guitar
and orchestra as well as smaller
compositions*



*Camargo Guarnieri, outstanding
Brazilian composer. Wrote a Punteo
for guitar to be published in
The Guitar Review*





PHOTO J. RICHTER

James Goodner, Jr., Fidel Zabal, Chauncey Lee, Andrés Segovia, Alexander Bellow and Gregory d'Alessio after a rehearsal of the S.C.G. guitar ensemble

PHOTO J. GOODNER



S.C.G. guitar ensemble at the June 2 concert, 1950. Conductor Alexander Bellow and flutist Fernando Martinez. Seated: Fidel Zabal, Dr. John Richter, John Denaro, Eithne Golden, Irmgard Carlé, James Goodner, Jr., V. Bobri, Dorothy Perrenoud, Mirko Markovich and Chauncey Lee

PHOTO J. GOODNER



Dorothy Perrenoud and V. Bobri at the Society's 56th concert —June 2, 1950

PHOTO J. RICHTER



*Eithne Golden
Singer-guitarist
Spanish Editor of
The Guitar Review*



Alexander Bellow conducting a guitar ensemble rehearsal



*Julie André
Singer-guitarist
Member of the S.C.G.
Edited "Songs from
South of the Border"*



*The 1950 Executive Board of the S.C.G.
Estelle Zabriskie, Saul Marantz, V. Bobri, Andrés Segovia,
Karl Noell, Gregory d'Alessio and Vladimir Gabaeff*



*The 1950 Editorial Board of The Guitar Review
V. Bobri, Editor; Eithne Golden, Spanish Editor
Standing: James Goodner, Jr., Antonio Petruccelli,
George Giusti, Sidney Beck, Karl Noell, Chauncey Lee.
Saul Marantz and Gregory d'Alessio, Editor*

PHOTO J. GOODNER



*Gregory (Grisha) Dotzenko
Staff artist of
The Guitar Review*

*Gregory d'Alessio,
Eithne Golden, Andrés Segovia,
V. Bobri and Mirko Markovich*

PHOTO J. RICHTER





*Suzanne Bloch
Composer, singer and lutenist.
She also plays the recorder,
virginals and the guitar*



*Vicente Gomez
Composer-guitarist
Vice-president of S.C.G.*



*Nemone Balfour
Singer-lutenist
Member of S.C.G.*



*Scene in Spanish cafe from the MGM picture "Crisis"
Standing from left to right: Cary Grant, Teresa,
Leon Ames, Paula Raymond, VICENTE GOMEZ, Gilbert Roland*



Edith Allaire, Folk singer-guitarist



*Richard S. Pick
Composer-guitarist
President of Chicago
Classic Guitar Society*



*Dr. Emanuel Winternitz
Keeper of Musical Collections,
Head of Department of Musical Activities—
Metropolitan Museum of Art
Contributor to the Guitar Review*



*Vahdah Olcott Bickford
Secretary of the American Guitar Society,
Hollywood, California. Soloist and author
of many guitar transcriptions*

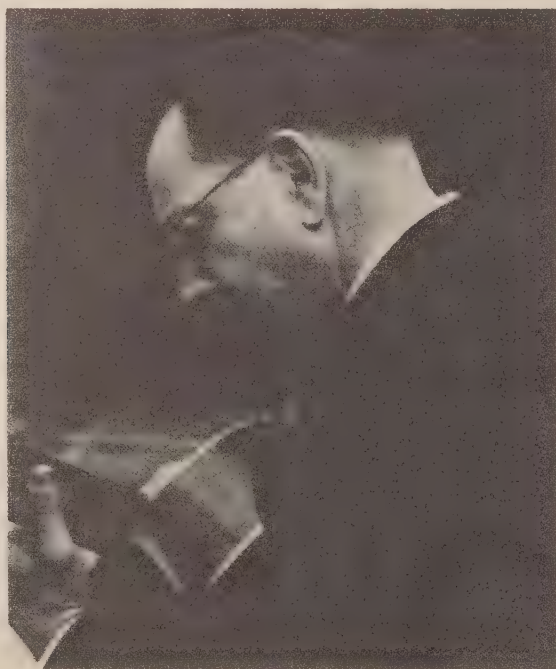
PHOTO J. RICHTER



*Carleton Sprague Smith
Chief of the Music Division,
New York Public Library.
Author of "Religious Music and The Lute,"
Guitar Review No. 9*



*William Foden
St. Louis (1860-1947)
Composer-teacher and guitar soloist
Author of "The Grand Method"*



*Luis Elorriaga
Composer, guitarist and teacher
Los Angeles, California*

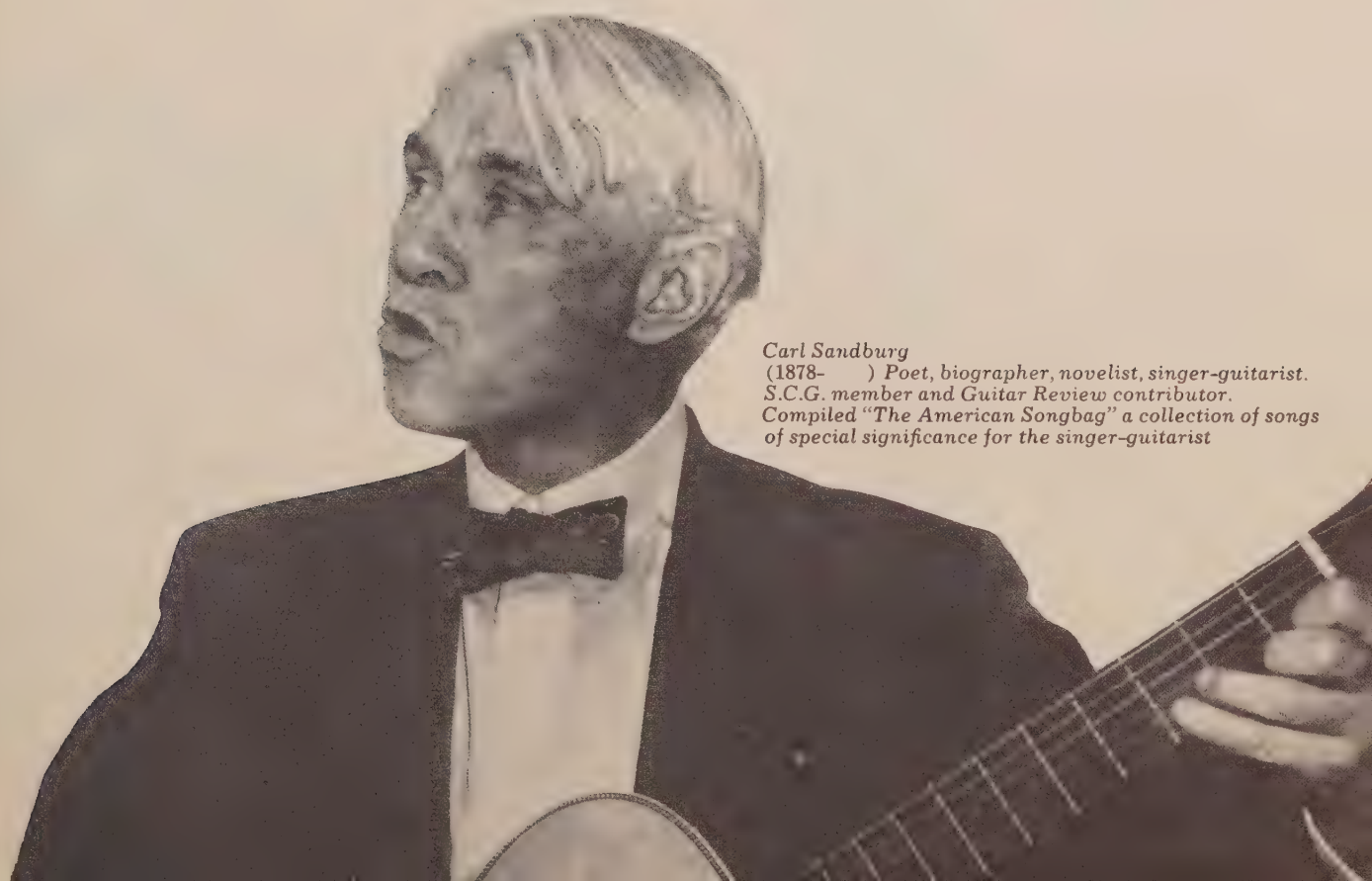


*Rey de la Torre
Guitarist and editor of the
"Guitarist's Treasury"*

*Dorothy Perrenoud
Guitarist
Member of S. C. G.,
W. G. S. and H. G. S.*



*Theodorus Hojmeester, Jr.
Librarian of the Chicago Classic Guitar Society
and Associate Editor of The Guitar Review*



*Carl Sandburg
(1878-) Poet, biographer, novelist, singer-guitarist.
S.C.G. member and Guitar Review contributor.
Compiled "The American Songbag" a collection of songs
of special significance for the singer-guitarist*



The Guitar Guild, Providence, R. I., 1950
Back Row: Joseph Lopez, Arnold Sather, George La Salle,
Ralph W. Burke, Hibbard A. Perry, Kenneth Lewis,
Donald Carey, Lloyd Moon, William Halliwell, Joseph Braga
Middle Row: Caroline La Salle, Mrs. George La Salle,
Mrs. Katherine Perry, Mrs. Anna L. Buxton
Seated: Rocco Romano, Kay Romano, Bessie A. McCassie,
Mrs. Sibyl Waterman, Dorothy Braga, William S. Marsh



Hibbard A. Perry,
President, Guitar Guild
Providence, R. I.



The Guitar Club of Santa Fé, New Mexico
Top Row: Mike Otero, Sally Green, Rolfe Mason,
Consuelo La Farge, Eudora Garrett,
Margaret McKittrick
Bottom: Dorothy Kelly, Bill McNultrey,
Oliver La Farge, Walter Taylor,
Eunice Hauskins



Sophocles Papas, Washington, D. C.
Founder of Washington Guitar Society
Director and teacher at the Columbia
School of Music

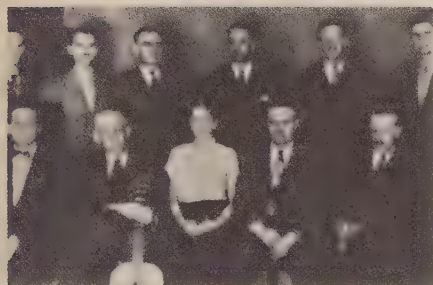
The Washington Guitar Society
Standing: James Wood, Grace Schwab, Leroy Whitman,
Nick Papas, Jack Smith, Ben Vallarino
Second Row: John Letham, William Sheridan, C. Ackerman,
Dr. Ben Frank—President, B. Vallarino, Mary Parker,
Fernando Gaitan, Mrs. C. Ackerman, Marta Brokaw, Mrs. B. Vallarino
First Row: Mrs. Wm. Sheridan, Sophocles Papas,
Dorothy Perrenoud, Emily Midkiff, Morton Eis
Kneeling: Nancy Carter, Eleanor Berkman





*The American Guitar Society
Hollywood, California*

*Vicente Tatay, Guitar Maker
New York. Born,
Valencia, Spain, 1892*



*Chicago Classic Guitar Society
Standing: Lee Boarland, Richard S. Pick—
President, Edmund C. Burgess,
A. Irwin Nicolai, Adrian Funnekotter,
Leroy Thompson
Seated: William Bulster, Ralph Brundick,
Miss Funnekotter, Herbert Self,
Theodorus M. Hofmeester, Jr.*

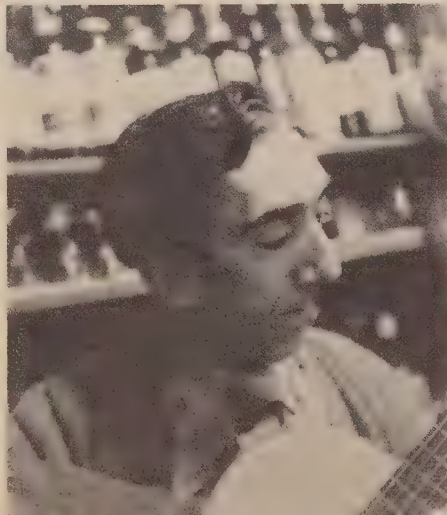


*Irving Long,
a master craftsman with Gibson, Inc.,
as he trims the braces of a classic guitar*



*The Bay Area Classic Guitar Society
of San Francisco, California
Standing: Mike Wernham, Bill Morehouse,
Lorraine Campbell, Jack Jefferson
Seated: Joanna Daunic, Norma Tracconi,
Ruth Stevens, Guido Daunic—Secretary
and founder of the society, Basile
Saffores, Mr. and Mrs. Harry Mordecai*

*Henry Schilling,
West Orange, New Jersey
Founder of the Albert Guitar Society
and member of the Albert Quartet*



*Juan Martinez
Flamenco guitarist
New York City*



Julian Bream, young British guitarist



Victoria Kingsley, singer-guitarist, London



*Maurice Ashurst
Secretary of the Merseyside
Guitar Circle, England
(Photo by Snowball-Prenton)*



*Catherina Josepha Pelzer
(Aged 9 years) (Mdm. Sidney Pratten)*



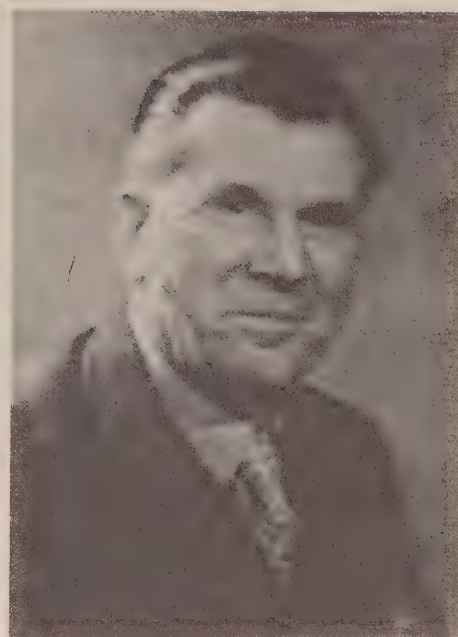
*Manchester Branch of the London
Philharmonic Society of Guitarists
Jack Duarte and Terry Usher (playing),
Ben Beckton, Bob Makin, Percy Goymour,
Jim Mather and John McCormick*



*Morton Lawrence
Welsh Representative
London Philharmonic Society
of Guitarists*



*Reginald S. Brindle-Borsi
British composer-guitarist*



*Wilfrid Appleby
Guitarist and Editor of L. P. S. G. Bulletin
Wrote numerous articles on the history
and technique of the guitar*



*Cheltenham Branch of the L. P. S. G.
Standing: C. E. Robins, R. Stanley, M. Hamilton,
G. Orloff, Mrs. L. Robins, Mrs. W. Bothwell Jones
Seated: W. Neininger, Wilfrid Appleby,
Mrs. Kay Appleby, L. T. Bridell—President,
Joan Prior, S. E. Turner*

*Dr. Boris A. Perott
Founder of the L. P. S. G.
In November, 1949, Dr. Perott celebrated
60 years of non-professional and untiring
activity in furthering the cause of the classic guitar*



*Birmingham Branch of the L. P. S. G.
Back Row: Henri Hillier,
Philip Freeman
Front Row: Martin Kibblewhit,
Bulent Nisancioglu*





Ida Presti
Famous French guitarist
(Pencil study by Jewad Selim of Bagdad, Iraq)



Marcel Nobla
French singer-guitarist



Jean Lafon
France, 1880
Sculptor, painter,
cellist and guitarist



Informal meeting of Les Amis de la Guitare—1948
Left to right: Bouddhyram Varma, Jean Lafon,
André Verdier, Eusèbio Diaz and Théo Constantinidès

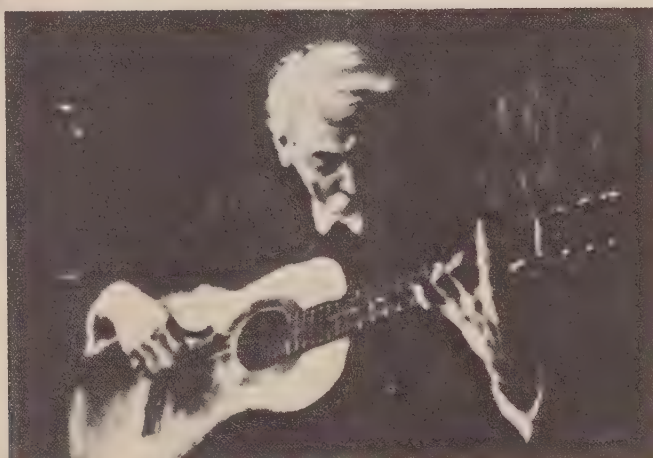


André Verdier
President, Les Amis de la Guitare
Paris

Paul Brunold, Curator—Museum of the Paris Conservatory, with the guitar which belonged to Mlle. de Nantes, daughter of Louis XIV; B. Varma, holding Fernando Carulli's guitar, and A. Verdier, with a guitar belonging first to Paganini and then to Hector Berlioz



Robert Bouchet, French guitarist and luthier



*Jacques Tessarech
(Corsica 1862-1929)*



*Ida Presti
in the film "La Petite Chose"—1938*



Dedication of marble plaque—July, 1936—inscribed "Au genial Compositeur Guitariste Fernando Sor, 1778-1839." Present: André Verdier, Emilio Pujol, Matilde Cuervas, Ida Presti, Madeleine Cottin, Camille Eynard, Mme. Ludot (delegate of Spanish Embassy), Mme. Cybenko and Leonardi Salvator



Jakob Ortner (1879-)
Professor at Staatsakademie für Musik, Vienna
Editor and publisher of Austrian Guitar Review
Viennese Opera guitarist under Mahler



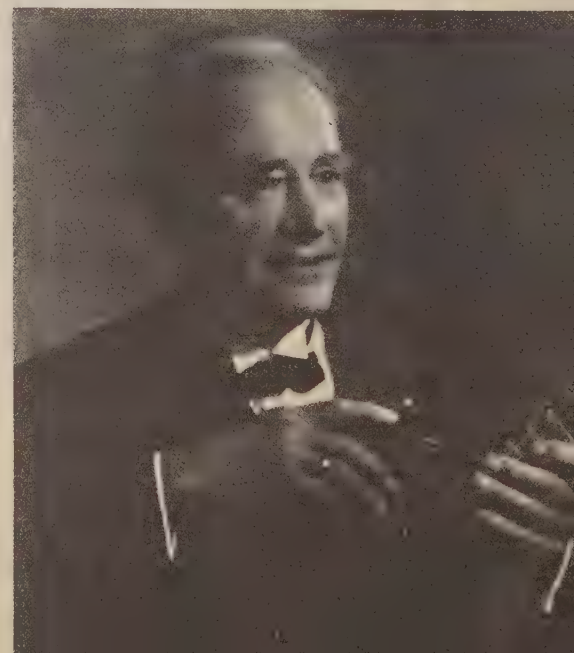
Fritz Buek
Guitarist and painter
Edited "Friends of the Guitar" 1926

Ferdinand Rebay
Composer and professor
at the Vienna
Academy of Music



Otto Schindler
Composer and professor
at the Vienna
Academy of Music

Heinrich Albert (1870-1950)
German guitarist, composer and
author of many guitar transcriptions



Emil Winkler
Austrian composer and
singer-guitarist



Board of Directors
of the Austrian Guitar Society
Seated: Dr. K. Prusik,
Prof. J. Ortner, R. Böhm
Standing: H. Hubek,
Mrs. F. Kosneter, O. Zykan





Franz Bumaier
Pupil of H. Albert—Germany



Gertha Hammerschmied
Viennese professor



Luise Walker
Guitarist and professor
at the Vienna Academy of Music



Hermann Hauser
Famous German guitar-maker

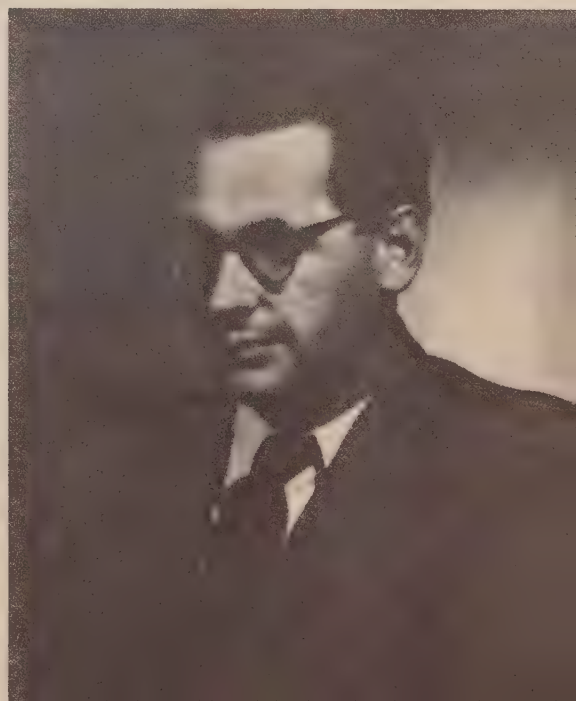


Hans Schlagradl
Vienna, Austria



Dr. Phil. Oswald Ortner
Musicologist—Austria

Karl Scheit
Professor at the State Academy
of Music and Art, Vienna
Author of "Method for Guitar"





Regino Sainz de la Maza (1897-)
Spanish composer-guitarist

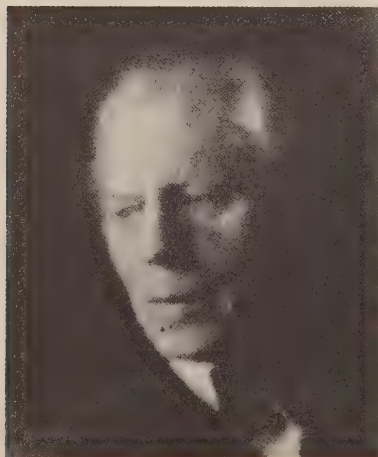


Matilde Cuervas
Flamenco guitarist—Spain
(Mrs. Emilio Pujol)



Francisco Alfonso (1908-1939)
Spanish guitarist and professor
at the Academia Onia Farga

Emilio Pujol and Miguel Llobet among friends
Seated: Leon Farré, E. Pujol, M. Llobet, Antonio Anguera
Standing: Eusebio Gual, Dr. R. Perena, Mariano Guin, J. Oriol Lerida. Spain—August, 1913



Daniel Fortea. Spain (1882-)
Guitarist, composer and teacher
Disciple of Tárrega



*Emilio Pujol (1886-)
Famous Spanish guitarist, composer, teacher, and musicologist
Author of "Escuela Razonada de la Guitarra"
and many other works*



*Ramón Montoya (1880-1949)
Flamenco guitarist*

*Carlos Montoya
Flamenco guitarist*



*Miguel Llobet (1878-1938)
Celebrated Spanish guitarist,
composer and author
of numerous transcriptions*



*Luis Sanchez Granada (1900-)
Spanish guitarist and composer*



Enriquez d'Albion inédit de Ch. Llobet





*Luigi Mozzani (1868-1943)
Italian guitarist-composer
Invented the lyra-guitar
with movable fingerboard
(Drawing by Karl Noell)*



*Giovanni Murtula
Composer and guitar professor
at the Liceo Musicale di Rovigo
Italy*



*Leonida Squarzone (1915-)
Italian guitarist*



*Sara Stegani
Disciple of Mozzani
and teacher of guitar
at the Mauro Giuliani
School at Bologna*



*Maria Rita Brondi
(1889-1929) Italy
Singer and composer
Pupil of Tárrega and Mozzani*



*Mario Gangi
(1923) Italy
Guitarist-composer*



*Giuseppe Farranto
Italian composer*

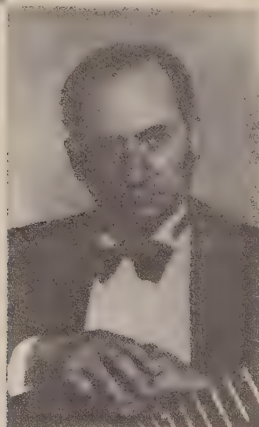


*Pietro Volpini
Italy—Guitarist
Graduated from the Conservatory
at Milan, 1936*

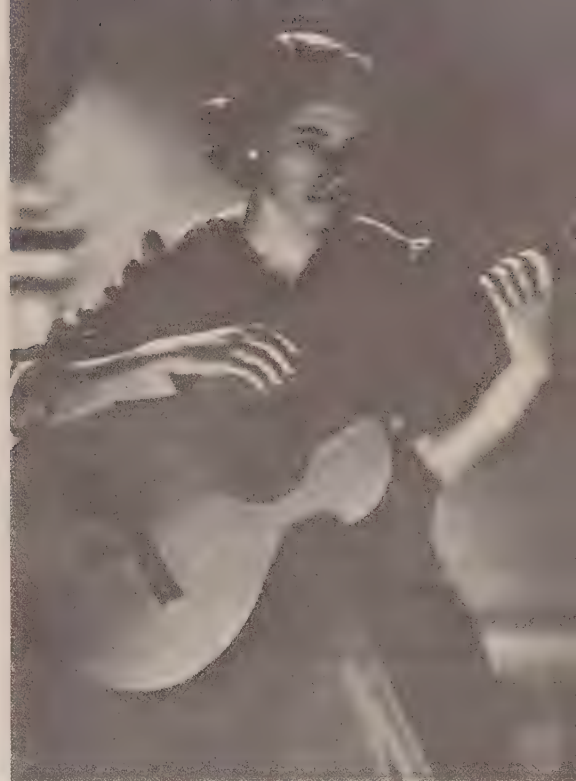
*Benvenuto Terzi
(1892-) Italy
Composer-guitarist and
author of many articles*



Giovanni Rereis
Singer-guitarist
Former S. C. G. member now
residing in Genoa, Italy



Carlo Palladino
Italy—Founder of the
Luigi Mozzani School

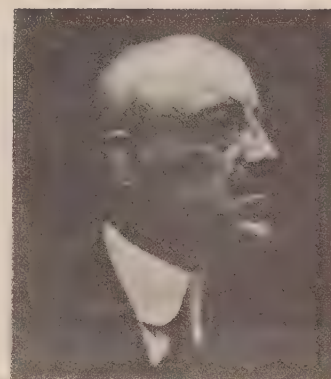


Elena Padovani
(1923-) Italy—Guitarist
Pupil of R. Cubassi and graduate
of Conservatory at Milan

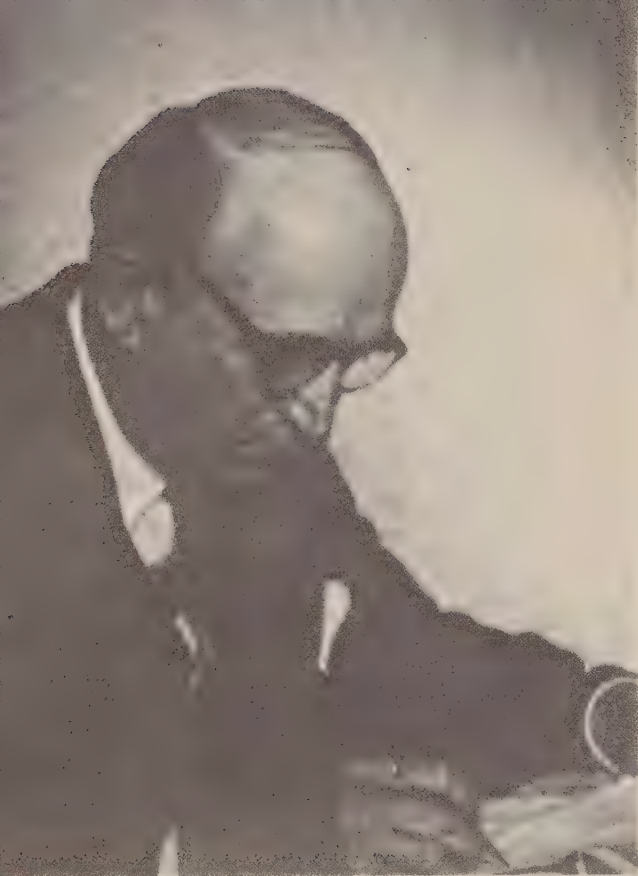


Rómolo Ferrari
(1894-) Italy
Composer, biographer, Editor
of "La Chitarra," and co-founder
of the Italian Guitar Society

Gabriël d'Annunzio
Foremost Italian poet and writer
and amateur guitarist



Early photograph of
Gabriël d'Annunzio
inscribed to Segovia, in
the style of the poet Gongora



*Adolfo V. Luna (1889- -)
Argentinian composer-guitarist and professor
Authority on Argentinian folklore music*



*Jesús Silva
Pupil of Segovia
Director of Music School in Mexico*



*Eduardo D. Bensadón
Buenos Aires
Composer-guitarist*



*Ronoel Simões
São Paulo, Brazil
Owns one of the most extensive
collections of guitar recordings
Broadcasting director. Very
instrumental in stimulating
the appreciation of the
classic guitar*



*Maria Livia São Marcos (1942-)
São Paulo, Brazil
At the age of 6, she performed
before an audience of 1500*



DRAWING BY V. BOBRI

*Guillermo Gómez
Spain—Composer-guitarist
Now residing in Mexico City*



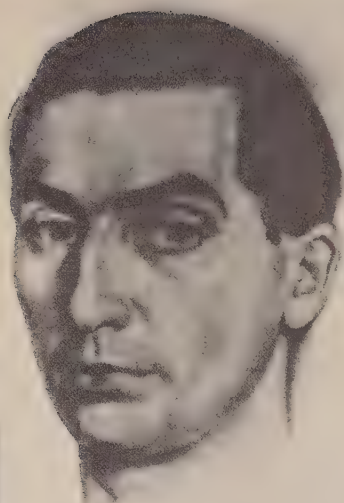
◀ *Isaiás Savio
(1902-) Uruguay
Guitarist-composer*



*Julio Martínez Oyanguren (1901-)
Uruguay—Composer-guitarist*



*María Luisa Anido
(1907-) Argentina
Outstanding composer-guitarist*



*Jorge G. Crespo
outstanding Argentine composer*



*Amaro Siqueira
President—Guitar Society
of Rio Grande, Natal, Brazil*

DRAWING BY KARL NOELL



*Martin Gil
Famous Argentinian astronomer
and amateur guitarist*



*Carlos Vega—
Important
South American musicologist*

*Abel Carlevaro
Distinguished
Uruguayan guitarist*



*Segundo Contreras
(1881-) Argentina
Famous guitarist-
historian and
author*





The Beirut Guitar Society

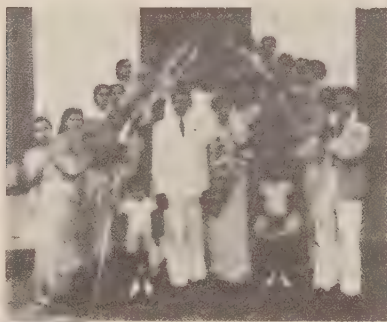
*Seated left to right: Seta Bilezikgian, Leila Badaro, Professor V. Mazmanian—Director, Camille Abadie, Hassib Solh, Anoushig Jerejian
Standing: Joseph Ishkanian, Vahak Kasselian, Charles Sirgi, Farid Sarah, B. Dahan, Hilal Abadie, Raymond Horn, Toufic Samaha, Salomon Saad, Louis Nacouzi, Isaac Godanian*



Associação Cultural de Violão—São Paulo, Brazil

*Standing: José Martins Sobrinho, Alberto Henrique V. Martins Cruz, Dr. Paulo Guedes, Dr. Alberto Rocha Lima, Victor Graciani, Francisco Del Vecchio, Ronel Simões, Nelson Anderaos, Hans Wembauer
Seated: Adhemar Pettri, Celia Pettri, Romeo Dei Giorgio Lansac, Savio Alfredo Scupinari, José Alves da Silva and Oscar M. Guerra*

Wedding of a guitarist in Ceylon



Tomsk Guitar Society—Siberia (circa 1925)

*Seated: V. I. Chekanov, A. Popoff, N. A. Petrov
Above: G. A. Parshin*



Executive Board of the Sociedad de Amigos de la Guitarra—Mexico City

*Seated: Sra. Gracia D. de Oloarte, Guillermo Flores Méndez, Miguel W. Guerrero, Saita, Mercedes Espinosa Segura
Standing: Ramón Villalba, José Oloarte León, Jorge Reyesvera, Rafael Vizcaino Treviño, Eduardo Vázquez Peña, Eliseo Salinas and Alejandro Guitiérrez Camacho*

*Eustace Delay
Enthusiastic guitarist and broadcaster in Ceylon*

Hollywood Guitar Society



*Robert S. Adams
guitarist
Sydney, Australia*

*Centro Guitarrístico de Uruguay
Standing: E. De Los Santos, O. Koch, A. Sena, C. F. Freire, O. Cáceres (Secretary)
Seated: J. L. Blanco, P. M. Sanchez, O. Rolandi*



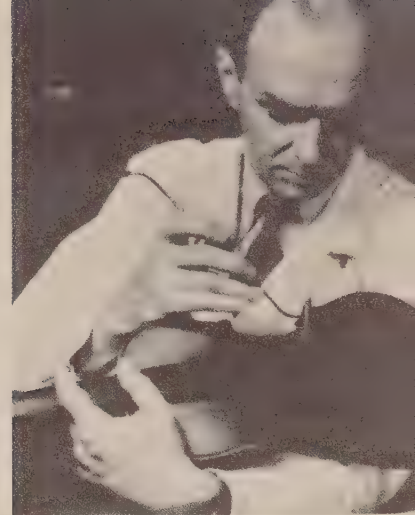


*Manuel Valazquez, Guitar Maker
of Puerto Rico. Now in New York.
Member of S.C.G.*



*Founders and earliest members of London Philharmonic
Society of Guitarists*

*Back row: Mrs. N. Rabenecv, N. Dvorkowitch, A. Georgette
Middle row: W. N. Rebenecv, Dr. B. Perott, M. Chess, M. Carter
Front row: Master M. Perott and W. J. Barnett*



*Vidoudez
guitar maker
Geneva, Switzerland*



*Back row: Garcia de la Mata,
Nicolás Alfonso
Middle row: Santos Hernandez, Emilio Pujol, Daniel Fortea,
Dr. Lorenzo Castillo, Sr. Lozano
Front row, third from right: Sra. de Castillo, Matilde Cuervas,
Rosario Huidobro and several
of Fortea's pupils*



Guitar Center—"Jose do Patrocinio"—Santos, Brazil



*Society of the Classic Guitar
Sydney, Australia*



*Ricardo Muñoz—
Argentine guitarist,
composer and
musicologist. Born
Sevilla, Spain, 1887.*



*Yolanda Davis
—Guitarist—Buenos Aires*



*J. P. Vassallo
—Guitarist—Malta*



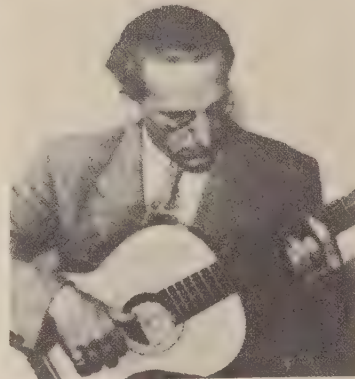
*"Constantijn Huygens"
The Holland Guitar Society
1949*



*Moscow Branch of International Association of Guitarists
This picture, taken about 1900, shows the celebrated
guitarist Solovieff and his pupils*



*Thornhill J. Nicholas
Guitarist
Trinidad*



*Ries De Hilster
Composer-guitarist
President
of "Constantijn Huygens"
Hilversum, Holland*



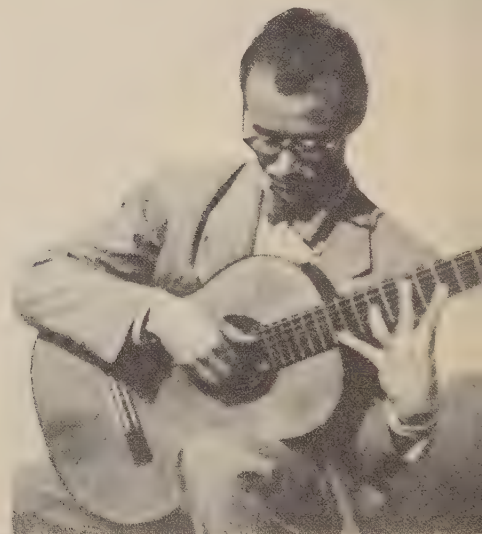
*Len Williams
Guitarist
Melbourne, Australia*



*V. Mazmanian
Director, Beirut Guitar
Society, Lebanon*



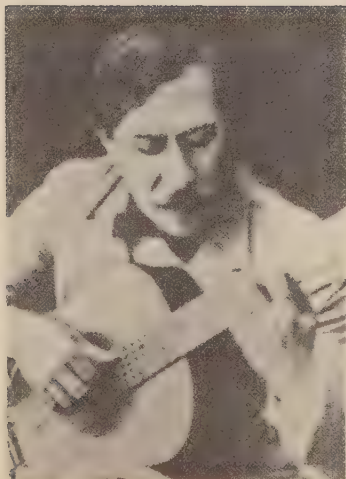
*Ivan Putilin
Guitarist
Helsinki, Finland*



*Miguel Ablóniz
Guitarist-composer
Egypt*



*John Martin
Dutch composer-guitarist*



*Augustín Barrios
Notable guitarist-composer
Paraguay*

*N. H. Chapman
Canadian composer-guitarist*





*W. Morris
Member of the S.C.G. Sydney,
Australia*



*Bertram Atkins
Canadian guitarist
Former member of S.C.G.—New York*



*Jewad Selim
Bagdad, Iraq
Guitarist-painter, who drew
the Ida Presti charcoal study,
reproduced in this issue*



*Frans De Groodt
Outstanding Belgian guitarist*



*Jurie Ryss
Hon. Sec. of the S.C.G.
Johannesburg, South Africa*



*Derek T. Wright
Guitarist
Transvaal, South Africa*

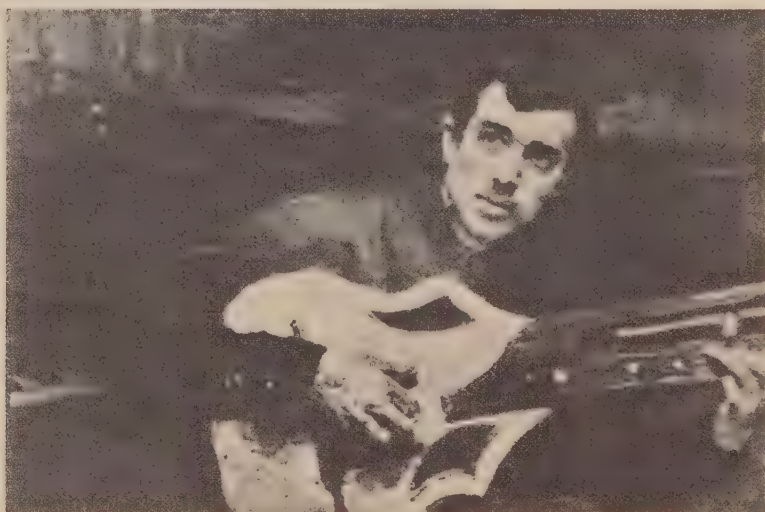


*Alex Chr. Mavrantonis
Guitarist
Cyprus*



*Rifat Esenbel
(1910-) Guitarist
Istanbul, Turkey*

*V. Svarog
Russian guitarist
(Painting by the celebrated
Russian artist Llya Repin
—1915)*



To my partner Terry Usher



HANSON—OP. 14

for guitar duet

J. W. Duarte

affettuoso ed cantabile

$\text{♩} = 72$

1st guitar

mp.

6th to D

2nd guitar

mf.

p p i m a

rit. molto

f.

a tempo

dolce

C IV

First performance: Dorothy Perrenoud and V. Bobri
at the Carl Fischer Hall, New York—June 2, 1950

listesso tempo *piu mosso*

mp.

C II

C2

molto accell.
ed con passione

cresc.

calmo

$\text{♩} = 64$

sfz.

un poco dolente
ten.

ten.

rit.

ten.

etouffe

rit. normale



María Luisa Anido

Miguel Llobet

"TWO GUITARS ARE BETTER THAN ONE"

With the turn of the nineteenth century the guitar encountered the Doldrums of apathy and scant popularity: the numerical scarcity and consequent isolation of guitarists resulted in duet playing becoming almost a Lost Art. What little worthwhile duet music then existed is now virtually lost to us.

Happily, the seed of appreciation of the guitar, carefully planted and painstakingly nourished by Andrés Segovia, has grown into a sizeable tree, and promises to become a forest giant equal in every way to those of the other musical instruments of the family of serious music. With the steady increase in the number of players and, particularly, with the establishment of guitar societies and groups, duet playing is once more a practical possibility, and there is now a real need for published music for this medium.

The pleasure of "playing together" needs no mention, but has duet playing any other advantage? We give here our reasons for believing that there are *many*.

1. In contrapuntal music, more voices may be handled with independence and clarity, or an equal number with less technical strain.
2. A melody appearing with supporting material may be assigned to one of the guitars, and given full prominence and expressiveness against the background of the second guitar.
3. It follows, generally speaking, that music of greater complexity may thus be played than is possible on one instrument—especially in the hands of the "average player."
4. The spacing of contrapuntal passages may be as wide as the compass of the guitar, and open harmony may be used freely without confinement of the work to keys which give the maximum use of open strings ("natural basses").
5. Duet playing is a simple form of concerted playing, in which a high degree of sympathy and musical agreement between the participants is called for. The striving to attain this cannot but improve the musicality and perception of the players.

A guitar duet is not an accompanied guitar solo, but a combined enterprise in music-making; players should never lose sight of this fact. Before playing, every work should be ex-

amined, analysed and studied with a view to reaching agreement as to its detailed treatment. Tonal variations, changes of tempo and volume, phrasing and the relative balance of the parts should be previously determined, and until a more expert stage is reached, these should be marked on the music itself.

Chopin remarked that "Nothing is more beautiful than a good guitar—save perhaps two guitars," and our ten years of duet playing together serve only to confirm this comment and to commend it to others as a whole truth. Seriously approached, it is the most rewarding form of music-making at present open to the guitarist, if only because a field of music beyond the scope of the solo instrument in average hands is brought within comfortable reach without limiting the player to a small part in a large ensemble.

One final word of caution. Do not become a "second-parter"—or, for that matter a "first-parter." Interchange the roles frequently so that each player in turn learns to take the lead, and does not find himself limited after a while to fluency in the bass at the expense of the treble side of the instrument, or vice versa.

We hope that we have succeeded in stimulating your interest in duet playing, and that you now feel you must seek a partner and some worthwhile music. In a recent article in *The Guitar Review*, Emilio Pujol stressed the need for new works in this form, and in due course we hope to write original compositions for two guitars. Meantime, we have given many years of study to the problem of arrangement of existing music, and have thoroughly combed the field of the classical masters in search of suitable material. The result is nearly 200 arrangements for two guitars which with the co-operation of *The Guitar Review* and the British magazine *B.M.G.*, we hope in time largely to make available to you. We shall always be glad to hear from any reader who may have any comment to make upon these arrangements or, indeed upon any aspect of the guitar and its music; we ask only that you enclose a stamped and addressed return envelope.

TERRY USHER
JOHN W. DUARTE

the
Guitar

review



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introducing:



WILFRID APPLEBY of Great Britain, is an authority on the history of the guitar and its music; contributor to **BMG** and **THE GUITAR REVIEW**; former editor of the *Bulletin of The Philharmonic Society of Guitarists*, London; Hon. Sec. of The Cheltenham Guitar Circle.

CAMARGO GUARNIERI, Brazilian composer and conductor, born in São Paulo, 1907. Studied at home in his youth, and later, in Paris. Conductor of the Philharmonic Society of São Paulo; director of Coral Paulistano; teacher at São Paulo Conservatory. Works include: *Curucá, Dansa Brasileira; Overture Concertante, Uiapuro, Prologue e Fuga*.

ROBERT GIUSTI is the author of the delightful illustrations for the Olga Coelho article *The "Why" of it*. Robert is the talented son of our Art Director George Giusti. He is 13 years old and we predict for him a brilliant artistic future. And what do you think Bobby likes to do most of all? Drawing? No it's taxi-dermy!

VICTORIA KINGSLEY is covered in Wilfrid Appleby's article on page 18.

JOSEPH MARAIS was born in the Union of South Africa. He began his career as a violinist in the Capetown Symphony Orchestra. Later, in England, he recorded South African veld songs with guitar for His Master's Voice, and conducted his own group for BBC. Signed by NBC in 1939. During the war, he broadcast his songs to South Africa for OWI in New York, where he met and married Miranda, co-OWI-worker. Together they have played and sung all over the U.S. in concerts and on radio. Marais and Miranda record for Decca. Published works include: *Koos the Hottentot* (Alfred Knopf); *Songs from the Veld* (Schirmer); *The Wanderers Songs* (Sun Music Co.); *Crickets and Oh Brandy Leave Me Alone* (Frank Music Corp).

CARL SANDBURG, poet, biographer, folk-song collector and singer; born in Galesburg, Ill. in 1878. Author of *Chicago Poems; The People, Yes; Abraham Lincoln: The Prairie Years, The War Years; Mary Lincoln, Wife and Widow; The Lincoln Collector; Remembrance Rock; Collected Poems*. In the field of folk music: *The American Songbag* (1927) and *The New American Songbag* (1950), compiled through years of travel and research. With his guitar and songs, he has traveled the country many times over. Member of SCG and contributor to **THE GUITAR REVIEW**.



The current issue of *The Guitar Review* completes the second volume of this unique publication. We suggest that you bind issues in your possession, in order to preserve them for future reference. Several of the issues are already entirely out of print and we assume will soon become collector's items.

A chattel
with a soul
often in
part owning
its owner,
and tanta-
lizing him

with his lack of
perfection + An instru-
ment of quaint form
and quiet demeanor dedi-
cated to the dulcet rather than
the diapason + A box of chosen
wood having intimate acces-
sories wherefrom sound may
be measured and comman-
ded to the interest of ears
not lost to hammer crash
or wind

A portan-
tation
quipped
the
in that
take it



whisper
ble com-
distan-
from
piano
you can
with you

neither horses nor motor truck
being involved + A small friend
weighing less than a newborn infant,
ever responsive to all sincere efforts
aimed at mutual respect, depths of af-
fection or love gone off the deep end + A
device in the realm of harmonic creation
where six silent strings have the sound po-
tential of profound contemplation or happy
go lucky whim + A highly evolved contrivance
whereby delicate melodic moments
mingle with punctuation of silence
bringing "the creative hush" + A vibratory
implement under incessant practice
and skilled cajolery giving out with
serene macabre meditations, flame
dancers in scarlet sashes, snow-white
acrobats plunging into black mid-
night pools, odd numbers in
evening green waltzing with
even numbers in
dawn pink

The
Guitar.
Some defi-
nitions as
felt by Carl
Sandburg



The letter "M" is a musical sound . . . you hum with an "M" and out of the hum grows the word Music and the word Minstrelsy. We love those words, and want to be close to them. We want to grow out of a musical hum too . . . MMMMarais and MMMMiranda. Harmonious sounds; that is why we are Marais and Miranda in public and Miranda and Josef Marais in our home. If you consider this an illogical answer, you have the wrong attitude to music. The emotions must judge and solve technical problems in this Art where logic plays but a small part.

People have called us "Veld folk singers" because the African Veld songs first drew the attention of the public to our offerings. But we feel they are but a single thread which my wife, Miranda, and I are weaving into our pattern of minstrelsy. And it was not logic that made me sing Veld songs years ago, while I was a concert violinist. Though we are proud Americans now, ten years ago the U.S.A. was a foreign land to me. When you are asked to sing in a foreign land, your natural impulse is to sing the songs of your childhood. Fortunately I followed this impulse. Had I been a student of voice at the time, I should probably never have chosen to sing Veld songs, but rather the great songs of the classical composers. Because I sang the ditties of the South African prairies I caught the attention of the American public—and made a valuable discovery. Nostalgia rang in my voice and into the hearts of the Americans, a people who had never seen nor heard of the distant spots about which I sang. Meisiesfontein, Kimberley, Mooi River became real places to Americans. Auntie Koba, Johnnie Fereira with the bandy legs, Auntie Mina who cooked mebos sirup, were soon familiar characters to people who could scarce pronounce their names. Why? Because they had their own Aunts, bandy-legged Johnnies, good cooks, with whom they could compare the distantly related characters.

Encouraged, we were soon probing the songs of other countries. My wife sang me tunes her French grandmother sang to her and again the public approved. When we told of a French maiden picking cherries in the shade of a tree, was that so exclusively French that Americans (or Japanese for that matter) could not identify themselves with our song characters? When we spoke of an upside-down house and offered to eat a shoe if it were not true, was that so much crazier than eating one's hat?

So now in concerts we sing of African men courting; of Flemish white doves carrying messages to sweethearts; of French farmer boys, in love with the milkmaid, seeing no cows where cows should be. And all these sentiments are as identifiable to our listeners as they are to the inhabitants of the country where the words first wedded melodies.

Our accompaniments are played on the guitar, and readers of this eminent journal are curious of the settings I write. There is no fixed formula—each song asks for its own individual spiritual treatment and we do our best to

oblige. Take the Veld songs. When the Cape Colored boys sang these Afrikaans ditties their favorite rhythm went something like this:



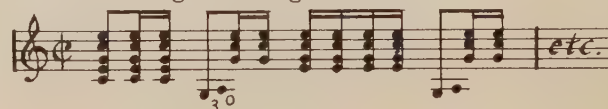
That is elementary for a plectrum player, but the result would be dull and uninteresting. The reason is the lack of a fluid bass. To achieve the original color I use a figure somewhat like this, keeping the bass fluid and forming its own sub-melody:



Another type of African music is indigenous to the Continent and not an adaptation of melodies brought in by white settlers. Such chants are magnificent and unique in flavor when sung by Bantu choruses. Imitation is impossible. To convey the inner spirit of their chants we use their scale and harmony: fourths, fifths, tenths in the vocal parts and "bare" chords on the guitar (leaving out thirds). Tapping on the guitar somewhat in the manner of the Mexicans, but with much more definitive beat and using monotony as a powerful stimulant, helps to capture the African color. Inspired by the African's use of animal or insect sounds in his chants, I have written a song, "The Crickets," with the following guitar accompaniment for the opening:



For an old American college song, "Riding Down from Bangor," the rhythm of the train is achieved by a loose thumb traversing the strings in this manner:



So we go: our friend the guitar makes music, adds harmony, supplies colorful impressions of animals, vehicles, birds and imageries. Surely this is a similar form of art, on a small scale, to that of the composer of a symphonic poem. Richard Strauss, Hector Berlioz, Tchaikowsky did not scorn the sounds of nature. In villages and cities there are sounds dear to the ears of humans . . . "music to their ears." Music is our love. A musician's function is to revive memories and feed the soul.



music, minstrelsy,
marais and miranda

By JOSEF MARAIS

songs with guitar

by VICTORIA KINGSLEY



The Family of Lucian Bonaparte—by Jean Auguste Dominique Ingres (1780-1867). Collection of the Fogg Museum, Harvard University, Cambridge, Mass.

"You sing with a guitar? How original!" I must have heard such words a hundred times, but is it really so original? It is an art which was known to the Caliphs of Baghdad in the eighth century and was already old in this country a hundred years ago. When Haynes Bailey was the drawing room idol, young ladies sang his songs, some certainly with skill even if they had also an eye on increasing their attractions. With a similar viewpoint, a great-aunt of mine made this comment on my early efforts: "Very nice dear—and it shows off your elbows so prettily!"

From the eighteen thirties onward, the guitar was in favour as a source of drawing room music. The later Victorian period, still innocent of wireless and cinema, fostered domestic music almost as did Elizabethan England, and if the standards in taste were lower, there was at least much enjoyable entertainment and expression of individuality. Madame Sidney Pratten was an outstanding figure in this country and Mrs. Vahdah Olcott Bickford still occupies a somewhat similar position in America, teaching and inspiring their pupils to reach a high level of accomplishment. There are still numberless nineteenth century guitars in pawnshops and grandmothers' attics, evidence of considerable activity between fifty and a hundred years ago.

Today a Boy Scout may take a guitar to camp, a student vamp an umpah-umpah to Clementine, a refugee friend accompany his song, and the list is complete. It is surprising that the concert organizer raises his eyebrows and exclaims, "A recital of songs with guitar? Oh, I don't think we could have that! This is a series of serious chamber music concerts." What definition of "chamber music" precludes songs with guitar? The prejudice is due to ignorance of an ancient art rarely practiced today.

How has this come about? Possibly something in modern conditions have killed it. I enjoy singing for a few friends at the fireside as much as any recital, but today an artist *must* push himself into the professional ranks or fade out except within the family circle. Can singing with a guitar be successfully transplanted to the concert hall? Can it appeal to a public deafened by swing bands and loud speakers?

Of course there have been successful cabaret artists, but who in recent years has succeeded in giving serious recitals? I feel sure there must be artists of whom I do not know. When world travel becomes easier I hope to repair the omission. Olga Coelho is the only artist of real standing whom I have heard personally.

Sven Scholander of Sweden, who died in 1936, made a big reputation and left many song arrangements. Playing the six-string lute with three unfretted bass strings, he covered a wide range of material and was heard with enthusiasm by the discriminating. What was the equipment of an artist of his quality? He could sing, play, do both together. He was a linguist, an arranger, a transcriber and an adventurer in material. Many with some ability in these things might still not achieve much, but he seems to have been an artist indeed. Alack, I never heard him. Perhaps in the young Dyer-Bennett, a pupil of his now very successful in America, we may find something of his spirit.

But aiming to acquire as much as possible of his equipment, singers, both amateur and professional, could do much with the guitar; especially if they are drawn to certain kinds of songs. The piano did not exist when most folk songs were first sung, nor does it do faithful service to lute music. The prototype of the guitar existed 3600 B. C. Is it now to be superseded by instruments of greater range and power? Do more notes and louder yield better music?

These then, are some of the types of song I think better sung with guitar.

(A) In the world of folk music hundreds of songs would indeed be grateful to the artist who would shed the piano fixation and bring to them an instrument nearer the spirit of their origin. What matter whether the guitar belongs to Naples or Corsica or Catalunya? It can still accompany sympathetically the songs of these places as well as those of Russia and Poland to mention only two countries fruitful in folk music.

Flamenco *must* be played on the guitar and the sound of plucked strings lurks behind half the piano music of Granados and de Falla. "Bösendorfer," shining in twelve-inch gold letters, always seems an anachronism when the recital is one of folk songs.

In the Americas, Songs of the Appalachians, Lumber Songs and Hill Billies as well as Spirituals are in my list. Those who have heard Josh White's *Strange Fruit* must agree that his spare chords are infinitely more telling than the fancy chromatic piano accompaniments which we habitually hear with negro music. In Spanish- and Portuguese-speaking Latin America, hundreds of rhythms, playable *only* on a guitar are the natural accompaniment of songs which, though many are attributed to this or that composer, are still in an idiom which can justly be attributed to the folk tradition.

(B) Of composed songs, the Elizabethan is of first importance. Difficult and never box-office, one returns to them as pianists return to Bach. The French eighteenth century offers much, and most German song books for guitar include some arrangements of Lieder. Schubert undoubtedly played some of his songs on the guitar and I have seen Mozart, Haydn and even Beethoven successfully transcribed. Far more has been published in Germany than anywhere else; of sixteenth century music I have seen such scholarly work as the Luis Milan edition and for other tastes the musical (but not purist) work of Willy Arndt. If Dr. Fellowes had not dealt faithfully with the lutenists we could find even many of them in German editions! Pujol is now doing the most authentic work on the Spanish sixteenth century, a musical world of a starker beauty than our Elizabethan. What of early Italian music? Some of us remember enjoying hearing Olga Prager Coelho singing Scarlatti.

In this country, Mr. Shipley's ably transcribed Tudor songs and the dance band successes in the Charing Cross Road exhaust the list, so the artist must be adventurous. Until more is obtainable he must arrange for himself and should acquire some knowledge of counterpoint and harmony, in that order. Let him not fear a language or two. Any singer sings in at least three and can do so adequately while not speaking them. Again a few songs by heart will help with one's knowledge of the language.

Some are alarmed at the thought of doing two things at once. But many people, particularly women, habitually achieve this and think nothing of it. For my part I think of them as related parts of *one* thing, as the parts of both hands on the piano. It is simply a matter of practice.

So to the advantages: you are mobile and self complete. You know what your accompanist is up to and incidentally you don't have to pay him! You have at least four hundred years and all the world to choose songs from and you are an individual in a world where mechanization is steam-rolling many individual values out of recognition.

So let us revive the tradition. To those appalled by its seeming difficulties—courage! And as Shakespeare says, "Spit in the hole man and tune again!"

COVARDE CAVALLERO

VILLANCIO PARA CANTO Y GUITARRA

Vasquez-Fuenllana (1554)

transcrito del Libro de Cifra
para vihuela "Orphenica Lyra," por E. Pujol

(o = d)

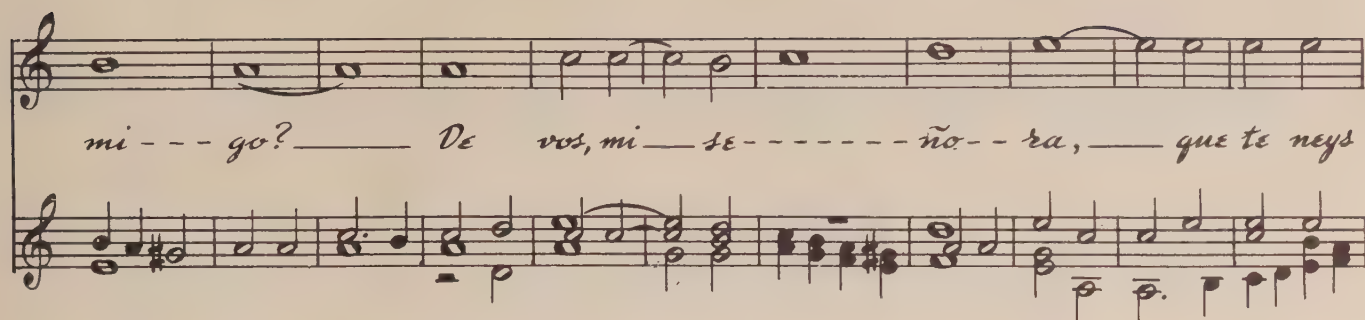
Co -- var-de — ca --- va --- lle - ro,

— ¿De quien a-ve --- des mie -- do?, — ¿De quien a-ve --- des mie -

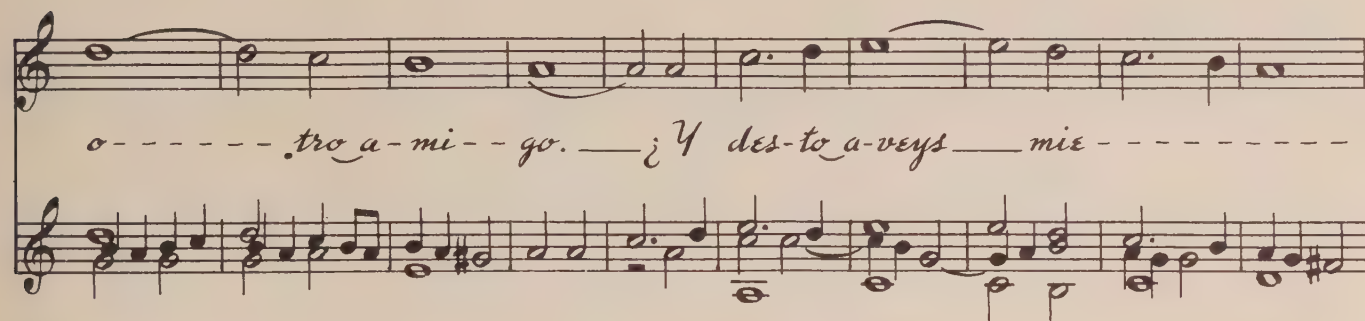
do? — Co -- var-de — ca --- va --- lle - - ro, ¿De quien a-

ve --- des mie -- do? — ¿De quien a ve --- des mie --- do? -

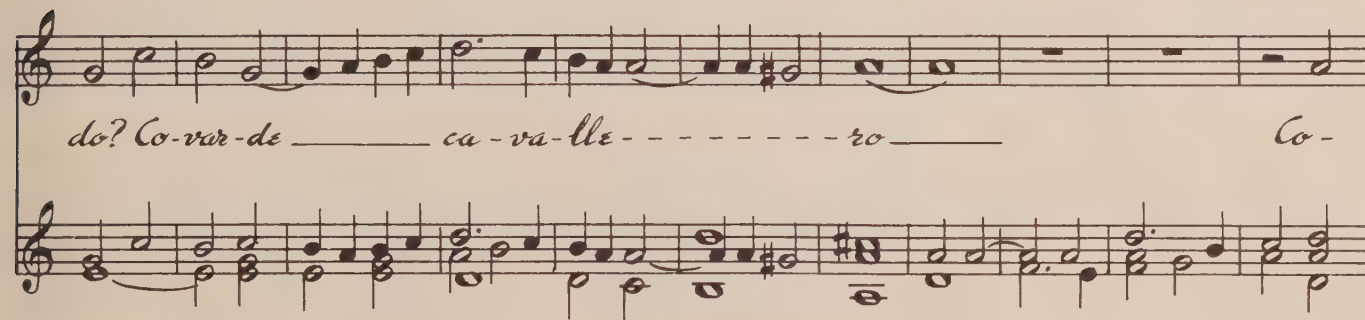
— ¿De quien a - ve - des mie -- do — dur-mien -- do — con



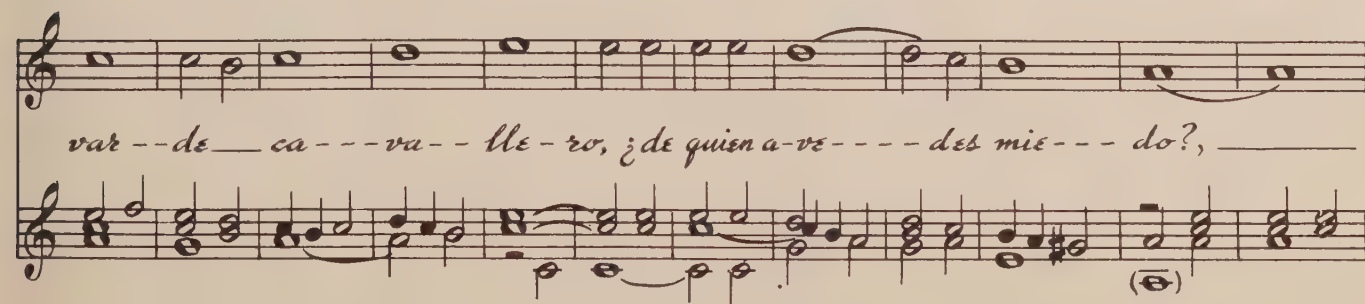
mi --- go? — De vos, mi te — — — — — ño — ra, — que te neys



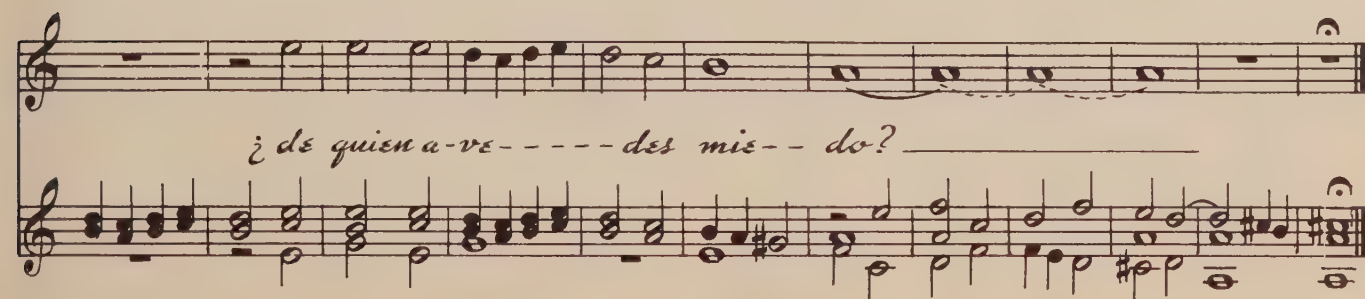
o — — — — — tro a-mi — go. — ¿ des-to a-veys — mie — — — — —



do? Co-var-de — — — — — ca - va - lle — — — — — ro — — — — — Co -



var -- de — ca --- va -- lle - ro, ¿ de quien a-ve --- des mie --- do?, — — — — —



¿ de quien a-ve --- des mie -- do? — — — — —

JANNETON

Gabriel Bataille (1600)

CHANSON DE COUR

trans. from lute tablature

by Susan Bloch

briskly

Jan - ne - ton un jour se plai --- guoit qu'A - mour sou -

vent l'im - por - tu --- noit. Tout con - fit en pleurs

et en lar - mes, ve - nant cher - cher des --- sus son

sein de - quoy bra - ver tout le des - tin une

au - tre poin - ture à ses ar - - - mes.

Vraiment luy dis-je Janneton --- Cet archerot a bien raison,
 Car votre poitrine est sèche --- Et les os en sont si pointus
 Qu'il pent bien quand il n'en a plus - En faire le bout de sa flèche.

RENEE

Gabriel Bataille (1600)

CHANSON DE COUR

trans. from lute tablature

by Susan Bloch

freely with expression

Re-née ou s'il est vrai que je vous

dis a--- dieu. Bel-le que j'ai--- me mieux

mil-le fois que la vi---e. Bel-le que le mal-

heur me ra--- vit en vi---e.

Je ne vous ve- ray plus au par-tir de ce lieu.

LADY, IF YOU SO SPITE ME

John Dowland (1610)

trans. for the guitar by V. Gabaeff

and V. Bobri

La - dy, if you so spite me, so spite — me Where - for do

you so oft, so oft kiss, kiss — and de - light me?

Sure — that my heart op - - pressed, op - pressed Sure —

— that my heart op - - pressed, op - pressed and o - ver - joy - - ed, may break,

may break thus o - - ver - joyed, o ver - joy - - - - ed.

If——you seek to spill, to spill me

Come kiss me, sweet, come kiss me, sweet, come kiss me, sweet, and

kill me *So shall your heart, your heart, your heart be ear——*

— ed *and I shall rest con-tent and—die, and——*

—die—— well pleas——— ed.

BIST DU BEI MIR

Transcription for voice and guitar

by A. Segovia

for Olga Coelho

J. S. Bach

6th to D

Bist du bei mir, geh ich mit Freu - den
zum Ster - ben und zu mei - ner Ruh, zum Ster - ben und zu mei - ner Ruh.

ten.
Bist du bei mir, geh ich mit Freu - den zum Ster - ben
und zu mei - ner Ruh. fine

fine

Ach, wie ver - gnügt wär so mein En - de,

es drück - ten dei - ne schö - nen Hän - de mir

die ge - treu - en Au - gen zu. Ach, wie ver - gnügt

wär so mein En - de, es drück - ten dei - ne schö - nen -

Hän - de mir die ge - treu - en Au - gen zu.

Dal Segno al Fine

WHAT IF I NEVER SPEED

John Dowland (1568-1628)

trans. by Susan Bloch

rhythmically

What if I ne-ver speed? Shall I straight yield to des--pair, and
 still on sor-row feed. That can no loss re--pair? But if she will
 pity my de-sire and my love re--quite, Then e-ver shall she
 live my dear de--light come, come, come, while I have a heart to de-
 -sire thee, come, come, come, for either I will come or ad-mire thee.



no. 1046 GUITAR, France 1770

no. 1047 GUITAR, Tyrol, 17th Century

no. 1042 CHITARRA BATTENTE
Italy, 18th Century

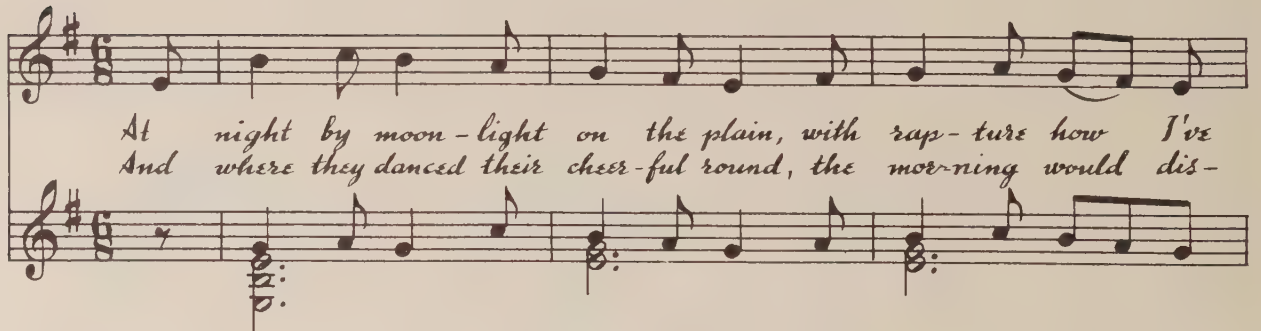
no. 1041 CHITARRA BATTENTE
Italy, about 1700

no. 1040 CHITARRA BATTENTE
Italy, 17th Century

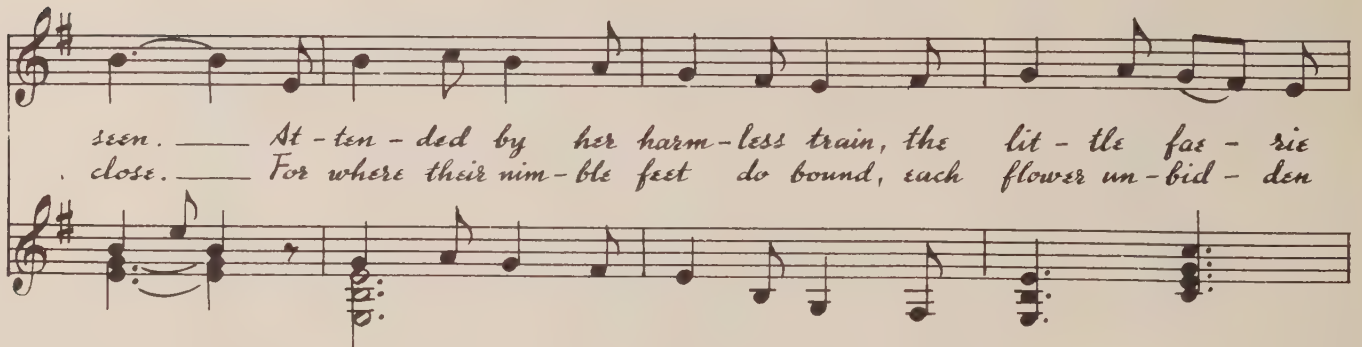
THERE LIVES A LASS UPON THE GREEN

FROM "POPULAR MUSIC OF THE OLDEN TIME"

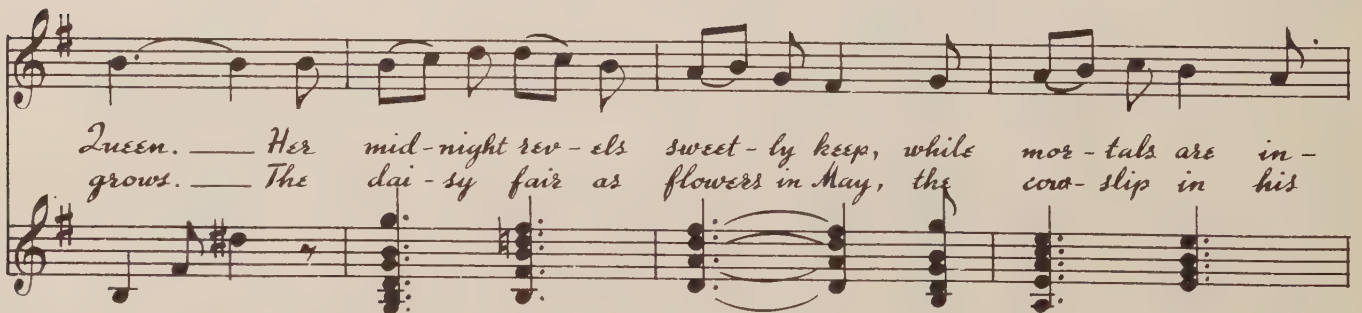
arr. by Nemone Balfour



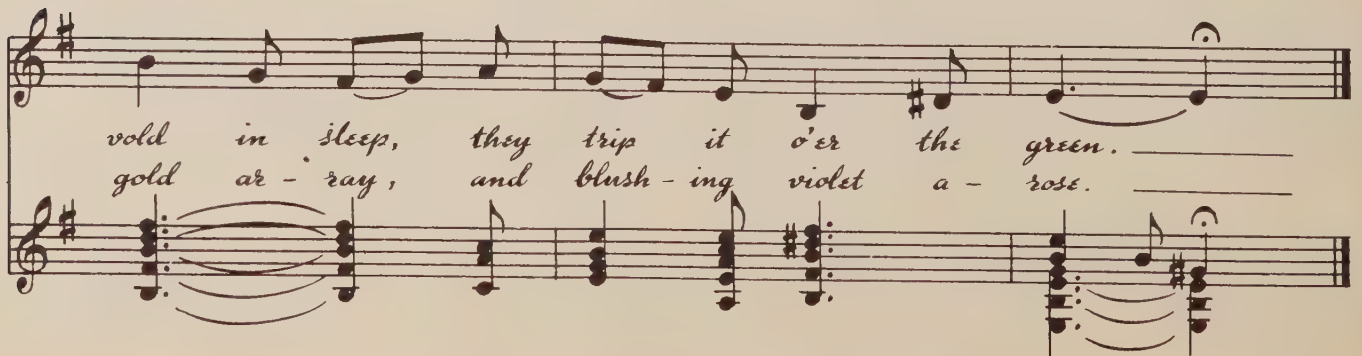
At night by moon-light on the plain, with rap-ture how I've
And where they danced their cheer-ful round, the mor-ning would dis-



seen. — At-ten-ded by her harm-less train, the lit-tle fae-rie
close. — For where their nim-ble feet do bound, each flower un-bid-den



Queen. — Her mid-night rev-els sweet-ly keep, while mor-tals are in-
grows. — The dai-sy fair as flowers in May, the cora-slip in his



vold in sleep, they trip it o'er the green. —
gold ar-ray, and blush-ing violet a-rose. —



song and guitar in Britain

by WILFRID M. APPLEBY

*"If music and sweet poetry agree
As needs they must, the sister to the brother,
Then must the love be great 'twixt thee and me,
For thou lov'st one, and I the other."*

(From Shakespeare's Sonnet to Dowland)

Before the Romans invaded Britain, the inhabitants of the British Isles sang to the accompaniment of guitar-like instruments such as the crwth. It is thought that the Celts brought a form of the kithara long before the arrival of the Romans. Returning Crusaders brought the gittern from Mediterranean countries and by the time of King Henry the Eighth the guitar had definitely arrived in England, for he possessed twenty-one guitars at the time of his death in 1547. The ill-fated Rizzio serenaded Mary, Queen of Scots, with his guitar—this instrument is still in existence in London.

The "Golden Age" of the Guitar

The arrival in Britain of Ferdinand Sor with the improved six-stringed guitar in 1809 heralded a "golden age" of popularity which lasted about thirty years. During this time from Europe came many guitarists, most of whom taught the art of singing to guitar accompaniment as well as solo-playing on the instrument.

One of the first to arrive—he may have come from Spain

with his friend Sor—was Filippo Verini, an Italian guitarist and singer who had been sent to Spain as a prisoner-of-war during the Napoleonic wars. Verini settled in London as teacher and composer. One of his pupils was the wife of Charles Dickens, and Verini became very friendly with the great novelist. (Note reference to the guitar in "David Copperfield.") Verini composed and arranged many guitar songs and gave special instruction on chords and modulation in his two-volume *Guitar Method* which he dedicated to Ferdinand Sor.

Manuel Garcia (operatic tenor and singing-master), his son Manuel (inventor of the Laryngoscope) and daughter, Maria Malibran, were all singing-guitarists.

A catalogue of guitar music issued by S. Chappell during this period contained Moretti's "System of Accompaniment" and more than 200 guitar songs, including some by Sor and Verini. Other names in this list of song composers and arrangers include the Italians—Sola, Anelli, Bertoli, Carcassi, Giuliani, Sagrini and Nava (Charles' Santley's singing-master); the Germans—Nüske, Eulenstein, Neuland and Pelzer (father of Madame Pratten); the French guitarist Meissonier and English guitarists Phipps and Mrs. Wood. Chappell's also published "The Siren" in eighteen parts. This consisted of selections of guitar songs by well-known composers and arrangers.

Another publisher, W. Wybrow, printed guitar songs by his guitarist daughter, Miss M. Wybrow. He also published "Alberti's Guitar Songs as sung by all the Professional Singers." Henry Lea was the most prolific English arranger of guitar songs; Horetzky's pupil, T. J. Dipple, also deserves mention.

Don Huerta and his wife (a daughter of Panormo, the famous guitar maker in London) both had guitar songs published. Huerta, originally a singer-guitarist, lost his voice while on a visit to U. S. A., but won fame as a guitar soloist.

The first magazine for guitarists, "The Giulianiad" (1833) and also its short-lived successor, "The Guitarists' Companion" (1857) contained many guitar songs, including a few of the 90 or more which Weber composed for guitar and voice. One issue of the "Giulianiad" contained four pages of special exercises for voice and guitar. Among the favorite guitar songs of that period were "Sereny," "Hope Told a Flattering Tale," "Du, Du," etc. The lyrics of many guitar songs were written by W. Ball.

After the "Golden Age"

Madame Sidney Pratten dominated the guitaristic scene in England during the latter half of the 19th century. Her biographer, Frank Mott Harrison, says: "She arranged hundreds of songs for the guitar, but most have passed into oblivion, for the ditty which charmed our grandparents or parents would now excite ridicule. Yet, for their simplicity they are still to be admired and may live again among a future generation."

F. Mott Harrison, Madame Pratten's friend and pupil, himself arranged many songs for voice and guitar, including some by Balfe, Sullivan, Halfdan Kjerulf (of Norway) and others. Many of these and other guitar songs were published by John Alvey Turner (London) at the end of the last century, but popularity declined during the early years of the present century although the ancient art of the troubadour never quite died out.

H. Moy Thomas, a member of the Philharmonic Society of Guitarists, was the first to sing guitar songs in the International auxiliary language, Esperanto; his charming, original ditties, "Si Silentis," "La Kongres-Amatino," etc.,

delighting audiences of people of many different lands (and incidentally causing me to become interested in the guitar!).

Some Modern Singing-Guitarists

During the last twenty years or so, radio has given opportunities to many people to hear singers with guitar. Many of these singers did little more than strum simple chord accompaniments; however, there are some notable exceptions.

A popular broadcaster, Miss Gwenn Knight, was one of the first to break the guitaristic silence of the recent war-time years. She sang with her guitar in the B. B. C. "Children's Hour" programmes and on one occasion gave an interesting talk about the instrument.

Elton Hayes, "singing to a small guitar," was first heard in these "Children's Hour" programmes. He sings Edward Lear's "nonsense" songs, ballads, folk-songs, etc., to his own guitar accompaniments which exploit the resources of the instrument to a much greater extent than is usually heard. He has now become an established radio favorite. His guitar songs have been an important feature in the long run of the successful play, "The Beaux' Strategem," at the Lyric Theatre, London.

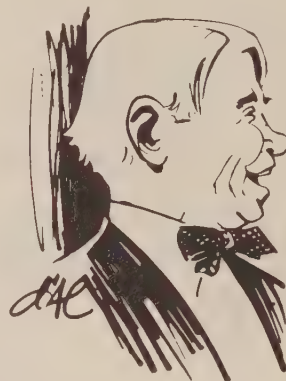
The leading British exponent of the art of singing with the guitar is Victoria Kingsley. Having taken a degree at Oxford and studied at the Royal Academy of Dramatic Art, she gained valuable experience in repertory and touring companies, and later ran her own travelling theatre. She also presented radio record programmes and broadcast talks on Shakespeare and other subjects. She became more attracted to songs and having studied the guitar with Emilio Pujol decided to use that instrument exclusively for her accompaniments. She sings in at least sixteen languages and will not use translations. Many of these folk-songs she has collected at first hand in such localities as the Outer Hebrides and, more recently, in Argentina and Uruguay. Each song is introduced with just sufficient explanation to make it interesting. But her apparently inexhaustible repertoire includes not only folk-songs, but songs of the sixteenth century, French eighteenth century songs, songs by Falla, Ypanqui, etc., and occasionally, a song of her own composition. At one of her recitals at Wigmore Hall, London, she delighted her audience with a group of "songs she would have chosen had she lived one hundred years ago." She wins the appreciation of children as well as adults and recently broadcast a programme in the B. B. C. "Children's Hour" under the intriguing title of "Horses and Guitars."

The Hudson Institute, which exists to promote friendly and cultural relations between Britain and South America, last year arranged for Victoria Kingsley to spend several months in the River Plate countries to give recitals and collect songs. Her visit was highly successful and reports in the British press created interest in the guitar. Her clear, pleasing voice is always charming in the widely different types of songs she presents; the accompaniment is always right, whether it is in the contrapuntal style of Dowland or the complex rhythm of a Brazilian folk song. Moreover, she has the courage to put the guitar aside and sing unaccompanied when, as in some of her Gaelic songs, even a guitar accompaniment would be an intrusion. Her guitars are by Hauser and Simplicio.

As a Vice-President of the Philharmonic Society of Guitarists, Miss Kingsley gives valuable time and service to the cause of the guitar. Her art is quite unique in the history of the guitar in Britain.

confession

By CARL SANDBURG



The present writer submits the hazy and hazardous definitions (earlier in this issue) rather than a report or a series of observations on his experiences in the use of the guitar for the accompaniment of songs. I can testify under oath, of course, that the guitar never betrays a singer who knows his guitar. When you have practiced your song to where you have some degree of loving understanding of your song — and when you have practiced your guitar chords (adding any little interspersals you choose to design as decor) till you feel they are a genuine help rather than a hindrance to your singing, the result when presented to a crowded house may fail to bring tumults of applause but it will not bring you into contumely, contempt and bad repute.

The foregoing is as far as deponent chooseth to affirm and declare at this time. Possibly we could write a little book on the singer and his personally conducted guitar accompaniment. Possibly the book when published would go to a wide array of guitar players who strum their own accompaniments to their own vocal and verbal performances. It might help. And then again maybe not. In my earliest days, ending a program of readings with a group of songs to guitar accompaniment, I was able to hurdle one obstacle by a frank and simple statement. The audience appreciated being told that if every last one of them walked out of the hall and left me alone on the platform and the janitor turned out the lights, I would only be doing what I often did at home, sitting in a quiet dark corner and singing a few songs that I regard as nice or significant and perhaps priceless.

The time may come when there will be available an Anthology of the Guitar in Literature. As an instance, the Ecuador poet Jorge Carrera Andrade, would be represented by various lines and passages from his noble book, *Secret Country* (published by MacMillan's). Muna Lee translates:

*My mother, clothed in the setting sun,
put away her youth in a deep guitar,
and only on certain evenings would she show it to
her children,
sheathed in music, light, and words.*

HEIDEN ROSLEIN

(GOETHE)

Franz Schubert

Op. 3 - No. 8

Lieblich

Sah ein Knab' ein Rös-lein stehn, Rös-lein auf der Hei - den,
Kna - be sprach; ich bre - che dich, Rös-lein auf der Hei - den!
und der wil - de Kna-be brach 's Rös-lein auf der Hei - den;

pp.

War so jung und mor-gen schön, lief er schnell es nah' zu sehn,
Rös-lein sprach; ich ste - che dich, dass du e - wig denkst an mich,
Rös-lein wehr - te sich und stach, half ihr doch kein Weh und Ach,

cresc.

nachgebend

sah's mit vie - len Freu - den,
und ich will's nicht lei - den, musst'es e - ben lei - den.
Rös - lein, Rös - lein, Rös - lein rot,

pp.

wie oben

Rös - lein auf der Hei - den.

O REI MANDOU ME CHAMA

Arr. by Olga Coelho

The musical score is written in G major (one sharp) and 4/4 time. It consists of a piano introduction, followed by three systems of vocal melody and piano accompaniment. The piano part features a steady bass line with chords in the right hand. The vocal melody is simple and melodic, with lyrics in Portuguese.

p. *p.* *p.* *p.*

O Rei man-dou me cha-má - u, — O Rei - man-dou me cha-

— má - - a - - p'ra - ca - sá cum su - a fi - - - á.

Só de do-te-e-le me da va — Só

de - do-te-e-le me da va — O ro ó - pa tran - ca y Ba -

- i - - - a. *Me a-lem-brei do men ran-chi-*

pp.

- - - - - nho da ro - - ca do men fei jão. *mf.*

ff.

gliss.

O Rei man-dou me cha-má - - a - - O

Rei man-dou me cha-má - - a - - Si sen Rei não que-ro nao.

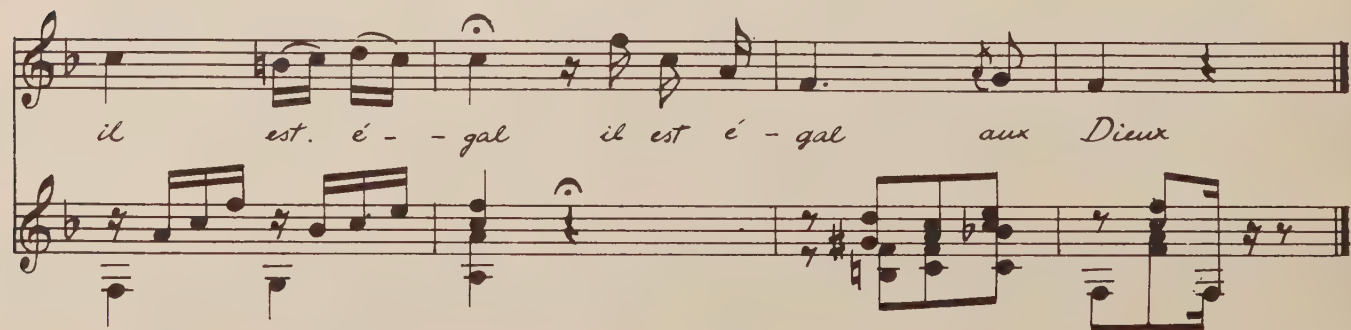
p.

TROIS ROMANCES

N 3

M. Giuliani (1780-1820)

Lento



De veine en veine une subtile flamme
Court dans mon sein, sitôt que je te vois,
Et dans le trouble on s'égaré mon ame
Je demeure je demeure sans voix

je n'entends plus, un voile est sur ma vue,
je rêve et tombe dans de douces languurs,
Et sans haleine interdit éperdu,
je tremble je tremble je me meurs.

SEGOVIA ON SCALES

An excerpt from "ESCALAS DIATONICAS" by Andrés Segovia

In order to acquire a firm technique on the guitar, one should never abandon the patient exercising of the scales. Working thus two hours a day, it will then be possible to correct bad position of the hands, increase their strength, and prepare the necessary articulation required for future studies that require rapidity. Independence and elasticity of motion is much more easily acquired in the beginning of the studies than later on. The physical beauty of sound (and I say "physical" because a sonority and its shading are not the result of the promptings of the will) derives from the innate excellence of the spirit. The student will get most out of his exercises if his touch is slow and vigorous at first, and after that, soft and light. One hour of such scales could be more beneficial than several hours of other painful exercises. In this way, no time will be wasted and a number of technical problems will be solved.

VARNISH

by J. W. DUARTE

[Originally printed in P.S.G. Bulletin No. 20 (Nov.-Dec. 1948), and revised for THE GUITAR REVIEW]

There are nearly as many varnish recipes as there are "old wives' tales" concerning the magical effects of varnishes; it would in fact, require a whole text-book in which to attempt a full discussion of them—but its use would be doubtful, especially in these days of new and improved materials. Perhaps some writer with an historical approach will one day write such a book—but when he does, it is to be hoped that he keeps his tongue in his cheek, if we may mix metaphors. Traditions die hard, and that of the lost, secret and wonderful varnish recipe is far from dead yet. This short article has, as its object, the dispersal of these esoteric mists with the warmth of a few facts.

Without, for the moment, concerning ourselves with the actual composition of the varnish, let us briefly outline the main reasons for using one at all, instead of leaving the virgin wood in its initial condition—often one of considerable beauty. The two main reasons for applying a varnish to a guitar (or other stringed instrument) are: 1. Protection. 2. Decoration.

The first of these is by far the more important—i.e., the protection of the guitar itself against various agencies. Varnish improves the resistance of the guitar body to mechanical damage by scratching, seuffing or concussion (the body is not normally made from hard woods), it prevents or retards the intrusion of moisture (particularly that in the atmosphere) which deadens the tone of the guitar, and it assists in resisting the attack of bacterial growths or insects. In short, the varnish protects the guitar from deterioration in a physical sense, both short and long-term.

Decoration is a comparative side-issue, and is not the primary reason for the application of varnish, in spite of the beautiful effects which are obtainable with all classes of varnish, old and new.

Most of the legends which have grown up in connection with the application of varnish, are concerned with the effects upon the tone of the instrument, and endless strange and wonderful claims have been advanced. These have been accepted by many string players, and one would not be surprised if these players were to maintain that the secret of the Stradivarius varnish lay in the inclusion of a distillate of frogs' hind legs. What, then, is the truth?

Extensive and interesting experiments have been made by scientists into the behaviour of violins old and new, and although the writer knows of no published work specifically relating to the guitar, the basic principles involved, are precisely the same. The volume of sound produced by a violin depends primarily upon the pressure of the bow upon the strings (just as with the guitar it is controlled by the force of plucking), and scientists have investigated the volume of sound produced by many violins over the whole of their frequency ranges (gamuts), using a mechanical bowing device which can exactly reproduce bowing pressures and measure them. It was found that no violin responds evenly over its entire range, but that each speaks more easily at certain frequencies or over certain ranges of frequency (a fixed frequency of vibration means a note of fixed pitch—e.g., frequency 50 cycles per second is the "mains hum" of the domestic wireless set in Britain, and has the pitch of A flat). By plotting these volumes of sound produced by a constant bowing pressure, against pitch of note played (frequency), a graph is obtained which looks like a cross-section of the Rocky Mountains—only more so.

Careful investigation has shown that these peaks in the graph (i.e., places where the instrument responds readily), are traceable to the vibration of certain parts or combinations of parts of the instrument, in sympathy with the notes in question, the latter being reinforced thereby. If, for instance, the bridge itself were to be set into vibration, it would vibrate to produce a number of definite frequencies which would depend on its own size, weight and other characteristics, and the sounding on the violin of any of these frequencies (or others bearing certain simple relationships to them) would result in the sympathetic vibration of the bridge, thus reinforcing the frequency in question. The frequencies so concerned can be found by muting the violin, and thus changing the characteristics of the bridge. When this is done, it is found that the frequencies so concerned are affected in the new response curve, the peaks due to bridge reinforcement being moved slightly towards the lower frequency side—i.e., a softer tone.

For those who are interested in this subject of the scientific examination of musical instruments and sounds, there are numerous books which are easy to understand, without previous technical knowledge; it will suffice to refer to those by Dr. Alexander Wood and Sir James Jeans (the late). Much of the experimental work was, in fact, carried out by the late Prof. Dayton C. Miller in the U.S.A., and his work is now in trust with the Case School of Applied Science in Ohio.

By the above technique, it is possible to examine violins (and, presumably, guitars), to analyse their tones and ease of response, and to say, within limits, which are on the whole better, and which inferior. This has been done with many famous instruments, and it has been demonstrated that many modern copies of high quality are the equal of and often better than many Strads, Cremonas, etc. Further tests with large numbers of cultured and expert listeners have also proved beyond doubt that when the listener does not know beforehand which is which, he cannot tell with any certainty which is a Strad and which a copy. The correct guesses, in fact, proved to be purely in accordance with the Laws of Chance, and to show little or no effect of the impact of expert judgement.

To come, then, to our main subject, violins have been examined by this technique, both before and after varnishing, and it has been found that the response curves are not significantly altered by normal varnishing. The sole effect is that the peaks of resonance (sympathetic vibration) are a little less sharp—i.e., the tone is slightly more even. In short, this means that the effect of varnish is to even the response of the instrument over its whole range, and remove a very small amount of brilliance in certain registers by "putting the brake on" outstanding resonance vibrations which are due to the varnished parts of the body. It should here be emphasised that the effect is a very slight one, and it is doubtful whether it would be perceptible to the normal listener. This, it will be noted, adds nothing to the instrument, and there is

no scientific evidence (an ounce of which proves more than the assertions of all the "experts" and "connoisseurs" in Christendom), that varnish has any significant effect other than those now described in the foregoing paragraphs.

Summarising, then, a varnish will—

1. Enhance the appearance of the instrument.
2. Protect it from damage, moisture, and the attacks of bacteria and insects, to varying degrees.
3. By excluding these undesirable agencies, it assists the wood in "settling" and allows it to age in its own way, minimizing the effects of atmospheric changes on tone and dimensions of the instrument.
4. As the varnish ages (if it is a drying-oil type) it will continue to improve in effectiveness, but after many years the danger arises of "crazing" and deterioration of the varnish, with consequent loss in effect.
5. A good varnish will do these things without seriously affecting the tone or response of the instrument.

A varnish will not—

1. Improve the tone markedly.
2. Improve the ease of playing.
3. Make a good guitar into a better one, or a poor one into a good one.

The most we can expect of *any* varnish is that it will do the advantageous things without hampering the free-functions of the guitar body to any serious extent; some of the coats of coach varnish we have seen inflicted upon innocent guitars do not fulfil this expectation.

Varnishes have been in the past, mainly based on natural products such as drying oils and natural resins (e.g., shellac).

Science has, however, given us many synthetic resins which are far superior in *every* respect, and especially in their resistance to the ravages of age; in time they will break through the stubbornness of conservatism. Cellulosic lacquers (semi-synthetic in that they are manufactured using natural cellulose as a raw material) have for many years been used with success on plectrum guitars, and are easily adaptable to the requirements of the Spanish guitar; they are, moreover, very easily applied and renewed. Other fully synthetic products such as the Vinyl group of resins, are even more promising, and far superior even to the cellulosic types. Their sole drawback is higher cost, and the prejudice which they provoke.

In conclusion, the matter of French polishing has not been mentioned. French polishing is carried out with natural resins, mainly shellac, and differs from varnishing in that a number of successive thin coats are applied, and *rubbed* thoroughly into the fibre of the wood, instead of being merely laid on the surface with a brush. This will naturally give a much more durable finish, but the raw material used, still suffers from the weaknesses of its kind.

The process does give a much better finish in every respect, than plain varnishing, providing the resin is not driven too far into the fibres of a thin-bellied instrument, where it might result in interference with the free vibration of the belly. The present writer feels that there is great scope for the application of a finish based on very extensible resins of the Vinyl type, by the preliminary application of one or more thin "keying" or base coats, followed by the protective coating proper, thus combining the high quality of the new products with the advantages of French polishing.

PRELUDE N 1 OP 13

andantino poco grave

J. W. Duarte

NEBLINA

a Olga

A. Segovia

6-a en Re Quasi andante

The musical score for "NEBLINA" by Andrés Segovia is written for guitar in G major (6-a en Re). The tempo is marked "Quasi andante". The score consists of 12 measures across 10 staves. The notation includes various musical elements such as fingerings (e.g., 1, 2, 3, 4, 5), dynamics (e.g., *pp.*, *mf.*, *f.*, *pp.*, *f.*, *p.*, *pp.*), and articulations (e.g., *espress.*, *energico*, *poco piu lento e nostalgico*). The score also features specific guitar techniques like harmonics (e.g., *harm. 8*) and a final measure with a "12" indicating a natural harmonium. The key signature is one sharp (F#), and the time signature is 2/4.

A CRADLE SONG

Poem by Padraic Colum

John W. Duarte

Andantino soave ♩=90. *mf.*

O, Men from the

p Harm 7 ----- Harm.12 *mp.*

fields! Come soft-ly with-in. *p* Tread soft-ly,

soft-ly, O men com-ing in. *pp.* Ma--vour-neen is

going from me and from you *con tenerezza* Where Ma-ry will

C.1 C.2 C.3 C.1 C.1

Piu mosso

wrap him in man-tle of blue. From reek of the

C.1 C.1 ② ③ ② ③ C.2 pont.

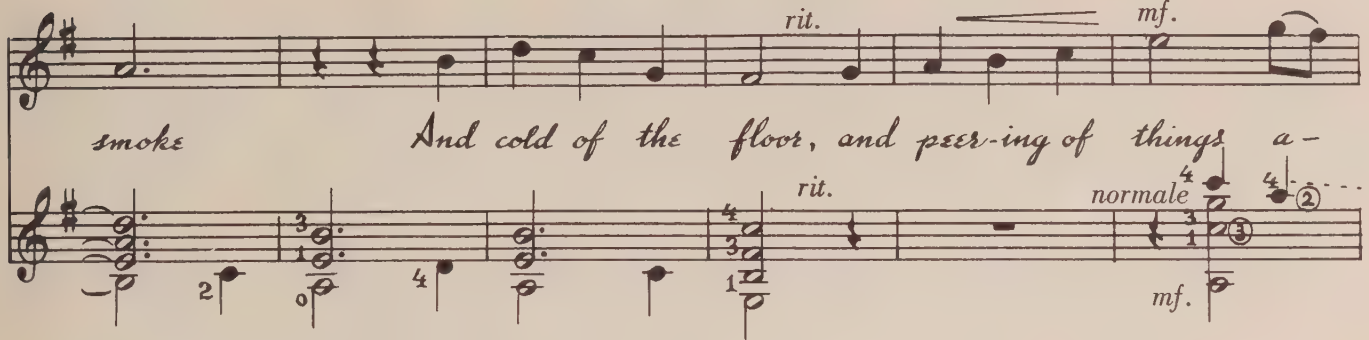
tasto



smoke And cold of the floor, and peer-ing of things a-

rit. mf.

rit. normale mf.



cross the half door. O,

p. molto rit.

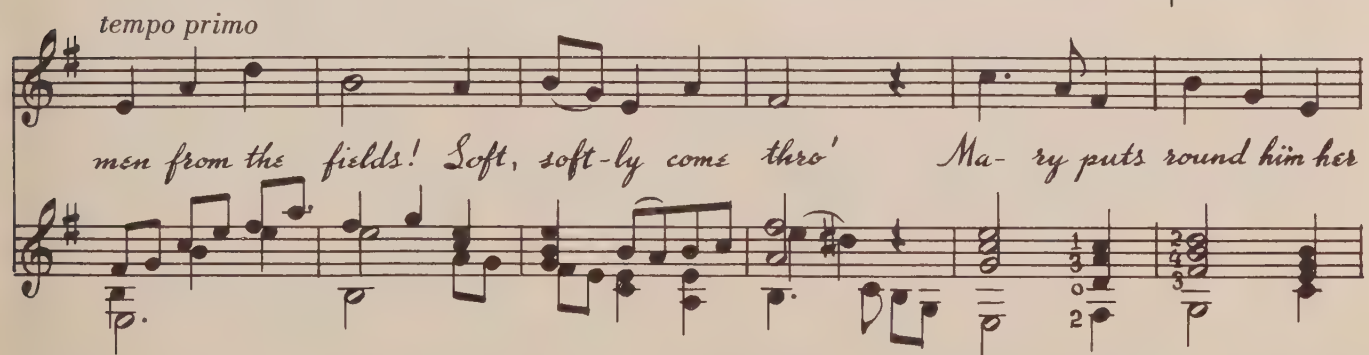
pont al tasto poca à poco molto rit.

p.



tempo primo

men from the fields! Soft, soft-ly come thro' Ma-ry puts round him her

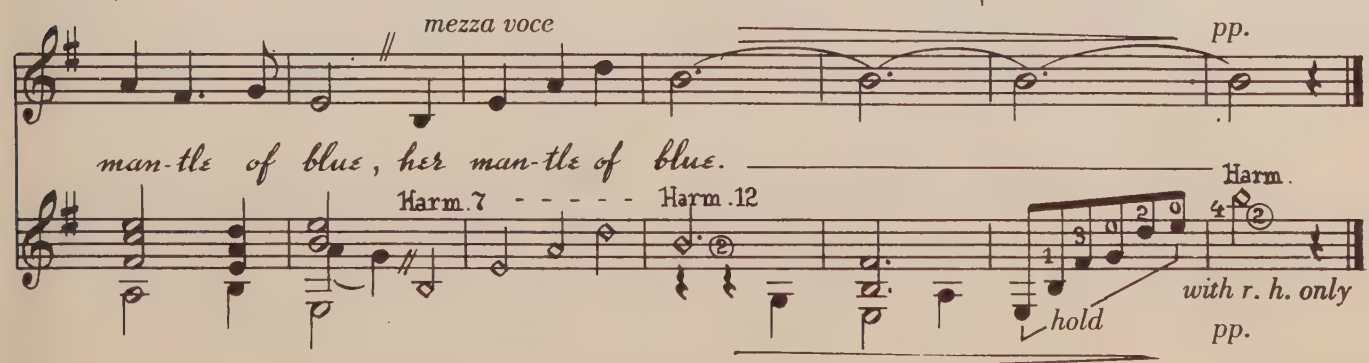


man-tle of blue, her man-tle of blue.

mezza voce pp.

Harm. 7 - - - - Harm. 12 Harm.

hold with r. h. only pp.



PONTEIO

Camargo Guarnieri (1944)

improvisando ♩ = 92
cantando

The musical score is written for a single melodic line on a treble clef staff in 2/4 time. It begins with a tempo marking of ♩ = 92 and the instruction *improvisando cantando*. The first measure is marked *p.* (piano). The melody is characterized by frequent chromaticism and a mix of major and minor modes. The score includes various dynamic markings: *p.* (piano) at the beginning, *pp.* (pianissimo) in the third system, *f* (forte) in the fifth system, and *cresc.* (crescendo) in the sixth system. A *harm. 8* (harmonic 8) is indicated in the third system. The piece concludes with a final cadence in the eighth system.

The musical score consists of eight staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It features a series of eighth-note patterns. The second staff continues this pattern and includes a *f.* (forte) dynamic marking and a *rall.* (rallentando) instruction. The third staff starts with *a tempo* and a *p.* (piano) dynamic marking. The fourth staff includes a *p. subito rall.* instruction. The fifth staff continues the melodic line. The sixth staff features a *rall. sempre* instruction. The seventh staff continues the piece. The eighth staff concludes with a triplet of eighth notes and a final cadence.



the “why” of it

by OLGA COELHO

The folk-singer should not be misled by the seemingly artless nature of folk music. Certainly, it is artless enough when sung by those who approach it as tradition and not as *art*; but when folk music is given the art status of public performance, it requires the same study and care as any medium of art. Hence, I believe that the folk-singer needs the same firm background of vocal projection and musical study as the singer of *lieder*. A specialist in folk poetry once suggested to me that intensive study would spoil “my spontaneity”. . . “Not at all!” I replied; “study never spoils anything and certainly you do not feel that your own work is spoiled by a knowledge of grammar and rhetoric!”

Brazil has developed a folk music of its own since the eighteenth century. Brazilian folk music blends the rich influences of three important strains. First, there is the Portuguese, brought over by the colonists, based on the seven-tone scale and distinctly reflecting the European characteristics of melody and classical form. Naturally the Portuguese strain is frequently affected by a deep Spanish rhythm and color—indeed, both Spanish and Portuguese music reveals Moorish qualities, and it is perhaps this derivation from the Moorish that makes them rather similar fundamentally, apart from their geographical and racial proximity.

The second influence that has gone into the shaping of Brazilian music is that of the Negro—the African, who was forcibly imported into Brazil in the slave trade. Because these people were brought in to be slaves, they lived in constant contact with the white colonists, as either farm or house workers, and they experienced no independent development of their own. This close contact brought about an interesting musical development. The African

Negro is, of course, deeply musical, as everyone in the United States well knows. However, native African music is wholly devoid of melody. It is a sensitive vehicle for the expression of feeling, in chanting and intonation, and is very rich in rhythm. Accordingly, the slaves who heard melodies of European origin soon adapted them to their own use, through variations in rhythm and intonation.

The third strain in Brazilian music is that of the native Indian (not to be confused with the more cultivated South American Indian, the highly civilized Inca). The Brazilian Indian kept proudly to himself, had his own settlements and his own life—in which he was always defended and protected by the Catholic Jesuit missionaries and came into as little contact with the white colonist as he could. Hence his musical influence is the least important of the three. The music of the Indian was not rich in melody, and less rich rhythmically than that of the Negro. Indian songs and dances lack variety, being confined to fixed rhythms and to war chants and laments. Indian songs have a very modern flavor, however, since they use quarter-tones, the general effect of which suggests sophisticated atonality.

From the blending of these strains, then, comes the native music of Brazil.

I have been asked to tell something about my love for the guitar and why, as a singer, I made a special spot in my heart and my career for folk songs.

From my earliest childhood, unusual circumstances surrounded me with a unique opportunity to learn and love the folklore of my own country, Brazil. I was born in Manáos, the capital of the legendary province of the Amazon, from which river comes most of the Indian myth-

ology of Brazil. Later my parents moved to Baia, a diamond and sugar plantation center and also the old capital of Brazilian colonial days.

As a young girl of eleven years, I came with my family to live in Rio de Janeiro. There we settled down in the residential quarter, where the Brazilian families of our erstwhile young Empire built their homes and gardens in the beginning of the nineteenth century.

Yet perhaps far more important to my development as an artist than the different musical influences of the three towns in which I was brought up—Manáos, Baia and Rio de Janeiro—was my home itself in those towns. Large houses and grounds, where the trees were sometimes much more than a century old; plenty of sunshine, and most important of all, mental, emotional and spiritual space—room for imagination to spread its wings. And I was “a horribly imaginative child”—as a little girl, in my grandparents’ mansion in Baia, I devised an enchanted kingdom of my own. I can still remember as closest friends, the ocean, certain trees, flowers, a dog, a tiny monkey, a rabbit, an irreproachably white lamb which I used to bathe every week with the help of our gardener, even employing “Paris blue” to make him brighter; a cat, a parrakeet, a parrot, who spoke Portuguese with an English accent; chickens which I used to marry, baptize, bury, etc.; and even a poor, homely little frog which lived underneath a stone and which I treated with the highest “respect.”

I recall thinking then that I could not take any chances. In the legends and fairy tales I cherished, the water, the trees, the flowers, the animals had a soul and were also very often princes and princesses, under a magic spell. I really believed it, and acted accordingly. In my childhood, I always really expected my pet animals to stand up one day and talk to me, and tell me some dreadful story of having been bewitched!

To all the flowery Indian legends from the Amazon, to the voodoo tales and superstitions of the Negroes, and

to the Portuguese traditional stories were added the other European fairy tales read and told over and over again by two German nurses who were part of the family throughout my young years, and who are now bringing up my own two babies.

Nevertheless, my parents and nurses tried very hard and with great patience and love to put some discipline into my wild imagination. When I was nine years old, something happened that enriched my whole life and brought a new seriousness to my mind—this was my first Communion.

It seems that it is impossible for me to speak about my love for the guitar and my preference for folksongs without telling something of my whole life.

Folklore tales have deep roots in my earliest childhood, and the guitar was always around, wherever my family moved. I studied music and piano from the time I was six years old, but I felt suddenly attracted by the guitar, against my father’s wish. This was my first real struggle! The second was my romance with a poet—Gaspar. The details are endlessly dramatic, comic and, as a whole, most human and amusing. The results of these two struggles were my career and my marriage.

In 1943, in New York, I met Andrés Segovia. His close friendship since then and continuous invaluable advice, as my teacher on an instrument which had become my inseparable companion in all my concert tours throughout the world, has had a deep influence on the character of my repertoire and my decision to stick to the guitar, even in classic, modern and romantic songs.

In all these years he has written for me an endless number of arrangements and transcriptions for voice and guitar, which range from Luiz Milán, Bach, Scarlatti and Pergolesi, to his own; for he is an inspired and exquisite composer, even if he never plays his own compositions. Excessive modesty? or excessive pride? Who knows?



PRELUDE N 8

FROM THE WELL-TEMPERED CLAVICHORD

arranged by Terry Usher
for Robert Bouchet, on whose sonorous guitars
the original work is happily preserved.

Johann Sebastian Bach

andante espressivo (tempo di sarabanda)

p. dolce

f.

p.

cresc.

dim.

p.

cresc.

f.

sf.

cresc.

f.

fz.

* Tovey version bars 18-19

This arrangement has been adapted from the pianoforte editions of Carl Czerny and Sir Donald Francis Tovey, and has been checked against the Gesellschaft edition of the work.

In the main, these three notable authoritative editions agree. That of Czerny is on the whole the most suitable for adaptation to the guitar, and accordingly I have followed this as closely as technical limitations permit, though in certain instances the Tovey version has given a smoother flow to the melodic line.

Believing that Bach himself would have modified the ornamentation of his melodic line according to the instrument on which it was to be performed, and believing also that the tonal resources of the guitar make excessive ornamentation unnecessary, I have included only the minimum of shakes and trills, in those instances where

their absence would be noticeable despite the resources of the guitar.

For having arranged the work for guitar, I offer no apology. J. S. Bach would be the first to commend the arrangement of his works for instruments other than those for which they were originally written, and Tovey, perhaps the greatest British authority on the works of Bach, cites Bach, more than most composers, as having adapted the works of others to different instruments. Short of such absurdities as the arrangement of his sarabandes for the banjo, therefore, I believe Bach would have raised no objection to arrangements such as this, which respect the spirit of the work and take as few liberties as technical problems will permit.

August, 1950.

Terry Usher

RIETTE

Fernando Sor

La - gri-me mi-e d'af-fan - no, sos - pi - ri del mi-o

cor — All' i - dol mi - o ti - ran - no Spie -

ga - te il mi - o do - lor. Ma che mi gio - va il

pian - to, che gio - va sos - pi - rar

rit.

se la cru - del in - tan - to ri - de del mi - o pe -

C. 4

nar, se la cru - del in - tan - to

C. 4

ri - de del mi - o pe - nar.

END
OF
VOLUME
TWO

